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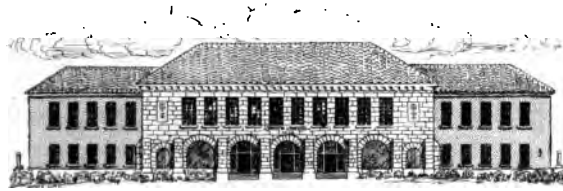

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MASTERPIECES OF BRITISH LITERATURE

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GOLDSMITH: ADDISON AND STEELE
MILTON: BACON

Horace E. Scudder

WITH BIOGRAPHICAL SKETCHES
NOTES, AND PORTRAITS

DEPARTMENT OF EDUCATION
LELAND STANFORD JUNIOR UNIVERSITY

BOSTON, NEW YORK, AND CHICAGO
HOUGHTON, MIFFLIN AND COMPANY
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PREFACE.

THE favorable reception given to *Masterpieces of American Authors* has led the publishers to put forth this companion volume, constructed on similar lines. It will be evident, however, on a moment's consideration that the conditions in this case are less simple. It is very easy to reflect a general agreement in choosing the authors to be represented in a selection from American classic literature, and in the main to determine what choice should be made from their writings. But in any survey of the classic literature of England, Scotland, and Ireland, reaching back as it does into remote time, there is opportunity for much divergence of opinion as to the best selection to be made.

The editor, seeking advice from many experienced teachers of English, has been governed by a few plain considerations. The space at his command had to be used frugally. The object to be kept in view was rather the agreeable introduction to great literature than drill in grammar or elocution. Hence it seemed desirable to proceed from the easy to the more difficult, and by a natural course this meant the ascent from the contemporary to the more remote. But it

was necessary to stop short of the archaic forms. The plan forbade fragments, and it was not practicable to introduce an entire play of Shakespeare, or to give anything from Spenser or Chaucer.

The equipment of the book has been in the way of brief biographical introductions, to enable the reader to apprehend something of the historical relations of each author, and of such footnotes as would explain difficulties in words or passages and occasionally stimulate to further inquiry; but as a rule, whenever a question could be answered by reference to a good dictionary, it has been ignored in the footnotes.

As far as possible, in accordance with the title of the book, the selections have given opportunity for illustrating the scope of the author's genius, but in one or two instances, notably in the case of Wordsworth and Burns, emphasis has been laid upon one form, the lyrical, as best suited to the demands of the reader. In brief, the book does not profess to be a comprehensive survey of British literature, but such a compilation from the writings of story-tellers, poets, and essayists, as may give an appreciative reader a generous draught from the well of good English. By the time a young reader has reached this book, he ought to be ready for large enjoyment of literature, and the editor trusts that *Masterpieces of British Literature* will prove a delight to many, a task to none.

BOSTON, *August* 1, 1895.

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JOHN RUSKIN.

BIOGRAPHICAL SKETCH.

JOHN RUSKIN is an English writer who has puzzled some people because, becoming famous as a critic of art, he concerned himself more earnestly as he grew older with the question how men and women should live so as to make the world in which they lived beautiful. He was born February 8, 1819, the year in which James Russell Lowell was born. His father was a rich wine-merchant who lived in London, but both he and his wife were of Scotch descent. John Ruskin was their only child, and they not only gave him the best education they could find, his mother especially making him thoroughly acquainted with the Bible, but from early years they treated him as their companion, took him on long journeys in the family chaise, and when he had been graduated at Oxford, carried him to the continent and showed him Switzerland and Italy.

When he was twelve years old a friend gave him a copy of Samuel Rogers's poem, *Italy*, illustrated by Turner, an English artist, who was a friend of his father. His love of art was stimulated by the pictures and with all that he saw of Turner's work, and though when a boy and youth he seemed to care more about writing poetry than anything else, he was really feeding all the time his love of beauty. He studied painting, and began himself to paint. One day he read, in *Blackwood's Magazine*, a harsh criticism of Turner. He sprang indignantly to the defence of the great painter, but as he plunged into his task, he found himself

grappling with fundamental questions of art; his worl grew, and in 1843, when he was twenty-four years old, h published the first volume of *Modern Painters*, a famous examination of art, especially landscape art, and only incidentally, though emphatically, a defence of Turner.

For twenty years Ruskin devoted himself mainly to writing on art. His books had a very great influence both on painters and architects in calling their attention to great principles in art, and on public taste. But by and by, his readers noticed that as he insisted on purity and truthfulness of ideas as essential to right drawing and color, he began also to inquire into the failure of great art, and to ask if great art and good art did not depend upon the right living of people. In a word, just as before he started to defend Turner and found he must go to the bottom and study the whole meaning of modern art, so now he could not satisfy himself short of an examination of the whole structure of human society.

He was a painter when he undertook to write about painting, and his own work in water-color was a guide to his criticism in art. When he was possessed with the belief that the world was going wrong in its industry and its common life, he set about making a new world in a small way. He formed a society, called St. George's Company, started a farm, set up a shop, and in various ways tried to show how men and women might begin a new order of things by obedience to certain great laws. He tried a great many experiments, and they formed the basis of the books he now wrote in which he sought to get at the sound principles of right living. He made himself very unhappy, but he must needs keep on, like an old prophet who uttered his cries and lamentations and warnings, though few seemed to heed him. Now and then he would return to his thoughts about art, but they were mingled with these new, more pressing thoughts. He addressed a long series of letters to workingmen, and finally he began a beautiful narrative of his own

life, but laid the pen down out of physical and mental weariness before he finished it.

It was when he was a young man, before he wrote *Modern Painters*, that he wrote the pretty fairy-tale which follows.

there was anything to roast, which was not often; for, to do the brothers justice, they were hardly less sparing upon themselves than upon other people. At other times he used to clean the shoes, the floors, and sometimes the plates, occasionally getting what was left on them, by way of encouragement, and a wholesome quantity of dry blows, by way of education.

Things went on in this manner for a long time. At last came a very wet summer, and everything went wrong in the country round. The hay had hardly been got in, when the haystacks were floated bodily down to the sea by an inundation; the vines were cut to pieces with the hail; the corn was all killed by a black blight; only in the Treasure Valley, as usual, all was safe. As it had rain when there was rain nowhere else, so it had sun when there was sun nowhere else. Everybody came to buy corn at the farm, and went away pouring maledictions on the Black Brothers. They asked what they liked, and got it, except from the poor people, who could only beg, and several of whom were starved at their very door, without the slightest regard or notice.

It was drawing toward winter, and very cold weather, when one day the two elder brothers had gone out, with their usual warning to little Gluck, who was left to mind the roast, that he was to let nobody in, and give nothing out. Gluck sat down quite close to the fire, for it was raining very hard, and the kitchen walls were by no means dry or comfortable looking. He turned and turned, and the roast got nice and brown. "What a pity," thought Gluck, "my brothers never ask anybody to dinner. I 'm sure, when they 've got such a nice piece of mutton as this, and nobody else has got so much as a piece of dry bread,

it would do their hearts good to have somebody to eat it with them."

Just as he spoke, there came a double knock at the house-door, yet heavy and dull, as though the knocker had been tied up, — more like a puff than a knock.

"It must be the wind," said Gluck; "nobody else would venture to knock double knocks at our door."

No; it was n't the wind; there it came again very hard, and, what was particularly astounding, the knocker seemed to be in a hurry, and not to be in the least afraid of the consequences. Gluck went to the window, opened it, and put his head out to see who it was.

It was the most extraordinary-looking little gentleman he had ever seen in his life. He had a very large nose, slightly brass-colored; his cheeks were very round and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last eight-and-forty hours; his eyes twinkled merrily through long silky eyelashes, his mustaches curled twice round like a corkscrew on each side of his mouth, and his hair, of a curious mixed pepper-and-salt color, descended far over his shoulders. He was about four feet six in height, and wore a conical pointed cap of nearly the same altitude, decorated with a black feather some three feet long. His doublet was prolonged behind into something resembling a violent exaggeration of what is now termed a "swallow-tail," but was much obscured by the swelling folds of an enormous black, glossy-looking cloak, which must have been very much too long in calm weather, as the wind, whistling round the old house, carried it clear out from the wearer's shoulders to about four times his own length.

Gluck was so perfectly paralyzed by the singular

appearance of his visitor, that he remained fixed with out uttering a word, until the old gentleman, having performed another and a more energetic concerto on the knocker, turned round to look after his fly-away cloak. In so doing he caught sight of Gluck's little yellow head jammed in the window, with its mouth and eyes very wide open indeed.

"Hollo!" said the little gentleman, "that's not the way to answer the door; I'm wet, let me in."

To do the little gentleman justice, he was wet. His feather hung down between his legs like a beaten puppy's tail, dripping like an umbrella; and from the ends of his mustaches the water was running into his waistcoat-pockets, and out again like a mill-stream.

"I beg pardon, sir," said Gluck, "I'm very sorry, but I really can't."

"Can't what?" said the old gentleman.

"I can't let you in, sir, — I can't, indeed; my brothers would beat me to death, sir, if I thought of such a thing. What do you want, sir?"

"Want?" said the old gentleman, petulantly, "I want fire and shelter; and there's your great fire there blazing, crackling, and dancing on the walls, with nobody to feel it. Let me in, I say; I only want to warm myself."

Gluck had had his head, by this time, so long out of the window that he began to feel it was really unpleasantly cold, and when he turned, and saw the beautiful fire rustling and roaring, and throwing long bright tongues up the chimney, as if it were licking its chops at the savory smell of the leg of mutton, his heart melted within him that it should be burning away for nothing. "He does look very wet," said little Gluck; "I'll just let him in for a quarter of an

hour." Round he went to the door, and opened it; and as the little gentleman walked in, through the house came a gust of wind that made the old chimneys totter.

"That 's a good boy," said the little gentleman. "Never mind your brothers. I 'll talk to them."

"Pray, sir, don't do any such thing," said Gluck. "I can't let you stay till they come; they 'd be the death of me."

"Dear me," said the old gentleman, "I 'm very sorry to hear that. How long may I stay?"

"Only till the mutton 's done, sir," replied Gluck, "and it 's very brown."

Then the old gentleman walked into the kitchen, and sat himself down on the hob, with the top of his cap accommodated up the chimney, for it was a great deal too high for the roof.

"You 'll soon dry there, sir," said Gluck, and sat down again to turn the mutton. But the old gentleman did *not* dry there, but went on drip, drip, dripping among the cinders, and the fire fizzed and sputtered, and began to look very black and uncomfortable; never was such a cloak; every fold in it ran like a gutter.

"I beg pardon, sir," said Gluck at length, after watching the water spreading in long quicksilver-like streams over the floor for a quarter of an hour; "may n't I take your cloak?"

"No, thank you," said the old gentleman.

"Your cap, sir?"

"I 'm all right, thank you," said the old gentleman, rather gruffly.

"But — sir — I 'm very sorry," said Gluck, hesitatingly; "but—really, sir —you 're putting the fire out."

"It 'll take longer to do the mutton then," replie his visitor, dryly.

Gluck was very much puzzled by the behavior o his guest; it was such a strange mixture of coolnes and humility. He turned away at the string medita tively for another five minutes.

"That mutton looks very nice," said the old gentle man, at length. "Can't you give me a little bit?"

"Impossible, sir," said Gluck.

"I 'm very hungry," continued the old gentleman; "I 've had nothing to eat yesterday, nor to-day. They surely could n't miss a bit from the knuckle!"

He spoke in so very melancholy a tone that it quite melted Gluck's heart. "They promised me one slice to-day, sir," said he; "I can give you that, but not a bit more."

"That 's a good boy," said the old gentleman again.

Then Gluck warmed a plate and sharpened a knife. "I don't care if I do get beaten for it," thought he. Just as he had cut a large slice out of the mutton, there came a tremendous rap at the door. The old gentleman jumped off the hob, as if it had suddenly become inconveniently warm. Gluck fitted the slice into the mutton again, with desperate efforts at ex actitude, and ran to open the door.

"What did you keep us waiting in the rain for?" said Schwartz, as he walked in, throwing his umbrella in Gluck's face.

"Ay! what for, indeed, you little vagabond?" said Hans, administering an educational box on the ear, as he followed his brother into the kitchen.

"Bless my soul!" said Schwartz, when he opened the door.

"Amen," said the little gentleman, who had taken his cap off, and was standing in the middle of the kitchen, bowing with the utmost possible velocity.

"Who's that?" said Schwartz, catching up a rolling-pin, and turning to Gluck with a fierce frown.

"I don't know, indeed, brother," said Gluck, in great terror.

"How did he get in?" roared Schwartz.

"My dear brother," said Gluck deprecatingly, "he was so very wet!"

The rolling-pin was descending on Gluck's head; but, at the instant, the old gentleman interposed his conical cap, on which it crashed with a shock that shook the water out of it all over the room. What was very odd, the rolling-pin no sooner touched the cap, than it flew out of Schwartz's hand, spinning like a straw in a high wind, and fell into the corner at the further end of the room.

"Who are you, sir?" demanded Schwartz, turning upon him.

"What's your business?" snarled Hans.

"I'm a poor old man, sir," the little gentleman began very modestly, "and I saw your fire through the window, and begged shelter for a quarter of an hour."

"Have the goodness to walk out again, then," said Schwartz. "We've quite enough water in our kitchen, without making it a drying-house."

"It is a cold day to turn an old man out in, sir; look at my gray hairs." They hung down to his shoulders, as I told you before.

"Ay!" said Hans, "there are enough of them to keep you warm. Walk!"

"I'm very, very hungry, sir; could n't you spare me a bit of bread before I go?"

"Bread, indeed!" said Schwartz; "do you suppose we've nothing to do with our bread but to give it to such red-nosed fellows as you?"

"Why don't you sell your feather?" said Hans sneeringly. "Out with you."

"A little bit," said the old gentleman.

"Be off!" said Schwartz.

"Pray, gentlemen."

"Off, and be hanged!" cried Hans, seizing him by the collar. But he had no sooner touched the old gentleman's collar, than away he went after the rolling-pin, spinning round and round, till he fell into the corner on the top of it. Then Schwartz was very angry, and ran at the old gentleman to turn him out; but he also had hardly touched him, when away he went after Hans and the rolling-pin, and hit his head against the wall as he tumbled into the corner. And so there they lay, all three.

Then the old gentleman spun himself round with velocity in the opposite direction; continued to spin until his long cloak was all wound neatly about him; clapped his cap on his head, very much on one side (for it could not stand upright without going through the ceiling), gave an additional twist to his corkscrew mustaches, and replied with perfect coolness: "Gentlemen, I wish you a very good morning. At twelve o'clock to-night I'll call again; after such a refusal of hospitality as I have just experienced, you will not be surprised if that visit is the last I ever pay you."

"If ever I catch you here again," muttered Schwartz, coming, half frightened, out of the corner, — but before he could finish his sentence, the old gentleman had shut the house-door behind him with a great bang; and past the window, at the same instant,

drove a wreath of ragged cloud, that whirled and rolled away down the valley in all manner of shapes; turning over and over in the air; and melting away at last in a gush of rain.

"A very pretty business, indeed, Mr. Gluck!" said Schwartz. "Dish the mutton, sir. If ever I catch you at such a trick again — Bless me, why the mutton 's been cut!"

"You promised me one slice, brother, you know," said Gluck.

"Oh! and you were cutting it hot, I suppose, and going to catch all the gravy. It 'll be long before I promise you such a thing again. Leave the room, sir; and have the kindness to wait in the coal-cellar till I call you."

Gluck left the room melancholy enough. The brothers ate as much mutton as they could, locked the rest in the cupboard, and proceeded to get very drunk after dinner.

Such a night as it was! Howling wind and rushing rain without intermission. The brothers had just sense enough left to put up all the shutters, and double bar the door, before they went to bed. They usually slept in the same room. As the clock struck twelve, they were both awakened by a tremendous crash. Their door burst open with a violence that shook the house from top to bottom.

"What 's that?" cried Schwartz, starting up in his bed.

"Only I," said the little gentleman.

The two brothers sat up on their bolster, and stared into the darkness. The room was full of water, and by a misty moonbeam, which found its way through a hole in the shutter, they could see, in the midst of it,

an enormous foam globe, spinning round, and bobbing up and down like a cork, on which, as on a most luxurious cushion, reclined the little old gentleman, cap and all. There was plenty of room for it now, for the roof was off.

"Sorry to incommode you," said their visitor ironically. "I 'm afraid your beds are dampish; perhaps you had better go to your brother's room; I 've left the ceiling on there."

They required no second admonition, but rushed into Gluck's room, wet through, and in an agony of terror.

"You 'll find my card on the kitchen table," the old gentleman called after them. "Remember, the *last* visit."

"Pray Heaven it may be!" said Schwartz, shuddering. And the foam globe disappeared.

Dawn came at last, and the two brothers looked out of Gluck's little window in the morning. The Treasure Valley was one mass of ruin and desolation. The inundation had swept away trees, crops, and cattle, and left, in their stead, a waste of red sand and gray mud. The two brothers crept, shivering and horror-struck, into the kitchen. The water had gutted the whole first floor: corn, money, almost every movable thing had been swept away, and there was left only a small white card on the kitchen table. On it, in large, breezy, long-legged letters, were engraved the words: —

SOUTHWEST WIND, ESQUIRE.

II.

Southwest Wind, Esquire, was as good as his word. After the momentous visit above related, he entered the Treasure Valley no more; and, what was worse, he had so much influence with his relations, the West Winds in general, and used it so effectually, that they all adopted a similar line of conduct. So no rain fell in the valley from one year's end to another. Though everything remained green and flourishing in the plains below, the inheritance of the Three Brothers was a desert. What had once been the richest soil in the kingdom became a shifting heap of red sand; and the brothers, unable longer to contend with the adverse skies, abandoned their valueless patrimony in despair, to seek some means of gaining a livelihood among the cities and people of the plains. All their money was gone, and they had nothing left but some curious, old-fashioned pieces of gold plate, the last remnants of their ill-gotten wealth.

"Suppose we turn goldsmiths?" said Schwartz to Hans, as they entered the large city. "It is a good knave's trade: we can put a great deal of copper into the gold, without any one's finding it out."

The thought was agreed to be a very good one; they hired a furnace, and turned goldsmiths. But two slight circumstances affected their trade: the first, that people did not approve of the coppered gold; the second, that the two elder brothers, whenever they had sold anything, used to leave little Gluck to mind the furnace, and go and drink out the money in the ale-house next door. So they melted all their gold, without making money enough to buy more, and were at last reduced to one large drinking-mug, which an

uncle of his had given to little Gluck, and which he was very fond of, and would not have parted with for the world; though he never drank anything out of it but milk and water. The mug was a very odd mug to look at. The handle was formed of two wreaths of flowing golden hair, so finely spun that it looked more like silk than like metal, and these wreaths descended into, and mixed with, a beard and whiskers, of the same exquisite workmanship, which surrounded and decorated a very fierce little face, of the reddest gold imaginable, right in the front of the mug, with a pair of eyes in it which seemed to command its whole circumference. It was impossible to drink out of the mug without being subjected to an intense gaze out of the side of these eyes; and Schwartz positively averred that once, after emptying it full of Rhenish seventeen times, he had seen them wink! When it came to the mug's turn to be made into spoons, it half broke poor little Gluck's heart; but the brothers only laughed at him, tossed the mug into the melting-pot, and staggered out to the ale-house; leaving him, as usual, to pour the gold into bars, when it was all ready.

When they were gone, Gluck took a farewell look at his old friend in the melting-pot. The flowing hair was all gone; nothing remained but the red nose, and the sparkling eyes, which looked more malicious than ever. "And no wonder," thought Gluck, "after being treated in that way." He sauntered disconsolately to the window, and sat himself down to catch the fresh evening air, and escape the hot breath of the furnace. Now this window commanded a direct view of the range of mountains which, as I told you before, overhung the Treasure Valley, and more especially of the

peak from which fell the Golden River. It was just at the close of the day, and, when Gluck sat down at the window, he saw the rocks of the mountain-tops, all crimson and purple with the sunset; and there were bright tongues of fiery cloud burning and quivering about them; and the river, brighter than all, fell, in a waving column of pure gold, from precipice to precipice, with the double arch of a broad purple rainbow stretched across it, flushing and fading alternately in the wreaths of spray.

"Ah!" said Gluck aloud, after he had looked at it for a little while, "if that river were really all gold, what a nice thing it would be!"

"No, it would n't, Gluck," said a clear, metallic voice, close at his ear.

"Bless me, what 's that?" exclaimed Gluck, jumping up. There was nobody there. He looked round the room, and under the table, and a great many times behind him, but there was certainly nobody there, and he sat down again at the window. This time he did n't speak, but he could n't help thinking again that it would be very convenient if the river were really all gold.

"Not at all, my boy," said the same voice, louder than before.

"Bless me!" said Gluck again, "what *is* that?" He looked again into all the corners and cupboards, and then began turning round and round, as fast as he could, in the middle of the room, thinking there was somebody behind him, when the same voice struck again on his ear. It was singing now very merrily "Lala-lira-la;" no words, only a soft running effervescent melody, something like that of a kettle on the boil. Gluck looked out of the window. No, it was

certainly in the house. Upstairs, and downstairs. No, it was certainly in that very room, coming in quicker time and clearer notes every moment. "Lala lira-la." All at once it struck Gluck that it sounded louder near the furnace. He ran to the opening and looked in; yes, he saw right, it seemed to be coming, not only out of the furnace, but out of the pot. He uncovered it, and ran back in a great fright, for the pot was certainly singing! He stood in the farthest corner of the room, with his hands up, and his mouth open, for a minute or two, when the singing stopped, and the voice became clear and pronunciative.

"Hollo!" said the voice.

Gluck made no answer.

"Hollo! Gluck, my boy," said the pot again.

Gluck summoned all his energies, walked straight up to the crucible, drew it out of the furnace, and looked in. The gold was all melted, and its surface as smooth and polished as a river; but instead of its reflecting little Gluck's head, as he looked in, he saw meeting his glance, from beneath the gold, the red nose and the sharp eyes of his old friend of the mug, a thousand times redder and sharper than ever he had seen them in his life.

"Come, Gluck, my boy," said the voice out of the pot again, "I 'm all right; pour me out."

But Gluck was too much astonished to do anything of the kind.

"Pour me out, I say," said the voice rather gruffly.

Still Gluck could n't move.

"*Will* you pour me out?" said the voice passionately. "I 'm too hot."

By a violent effort, Gluck recovered the use of his limbs, took hold of the crucible, and sloped it so as to

pour out the gold. But instead of a liquid stream, there came out, first, a pair of pretty little yellow legs, then some coat-tails, then a pair of arms stuck akimbo, and, finally, the well-known head of his friend the mug; all which articles, uniting as they rolled out, stood up energetically on the floor, in the shape of a little golden dwarf, about a foot and a half high.

"That's right!" said the dwarf, stretching out first his legs, and then his arms, and then shaking his head up and down, and as far round as it would go, for five minutes, without stopping; apparently with the view of ascertaining if he were quite correctly put together, while Gluck stood contemplating him in speechless amazement. He was dressed in a slashed doublet of spun gold, so fine in its texture that the prismatic colors gleamed over it, as if on a surface of mother-of-pearl; and over this brilliant doublet his hair and beard fell full half-way to the ground, in waving curls, so exquisitely delicate that Gluck could hardly tell where they ended; they seemed to melt into air. The features of the face, however, were by no means finished with the same delicacy; they were rather coarse, slightly inclining to coppery in complexion, and indicative, in expression, of a very pertinacious and intractable disposition in their small proprietor. When the dwarf had finished his self-examination, he turned his small, sharp eyes full on Gluck, and stared at him deliberately for a minute or two. "No, it would n't, Gluck, my boy," said the little man.

This was certainly rather an abrupt and unconnected mode of commencing conversation. It might indeed be supposed to refer to the course of Gluck's thoughts, which had first produced the dwarf's observations out of the pot; but whatever it referred to, Gluck had no inclination to dispute the dictum.

"Would n't it, sir?" said Gluck, very mildly and submissively indeed.

"No," said the dwarf conclusively. "No, it would n't." And with that, the dwarf pulled his cap hard over his brows, and took two turns of three feet long, up and down the room, lifting his legs very high, and setting them down very hard. This pause gave time for Gluck to collect his thoughts a little, and, seeing no great reason to view his diminutive visitor with dread, and feeling his curiosity overcome his amazement, he ventured on a question of peculiar delicacy.

"Pray, sir," said Gluck, rather hesitatingly, "were you my mug?"

On which the little man turned sharp round, walked straight up to Gluck, and drew himself up to his full height. "I," said the little man, "am the King of the Golden River." Whereupon he turned about again, and took two more turns, some six feet long, in order to allow time for the consternation which this announcement produced in his auditor to evaporate. After which he again walked up to Gluck and stood still, as if expecting some comment on his communication.

Gluck determined to say something, at all events. "I hope your Majesty is very well," said Gluck.

"Listen!" said the little man, deigning no reply to this polite inquiry. "I am the King of what you mortals call the Golden River. The shape you saw me in was owing to the malice of a stronger king, from whose enchantments you have this instant freed me. What I have seen of you, and your conduct to your wicked brothers, renders me willing to serve you; therefore attend to what I tell you. Whoever

shall climb to the top of that mountain from which you see the Golden River issue, and shall cast into the stream at its source three drops of holy water, for him, and for him only, the river shall turn to gold. But no one failing in his first can succeed in a second attempt; and if any one shall cast unholy water into the river, it will overwhelm him, and he will become a black stone." So saying, the King of the Golden River turned away, and deliberately walked into the centre of the hottest flame of the furnace. His figure became red, white, transparent, dazzling, — a blaze of intense light, — rose, trembled, and disappeared. The King of the Golden River had evaporated.

"Oh!" cried poor Gluck, running to look up the chimney after him; "oh dear, dear, dear me! My mug! my mug! my mug!"

III.

The King of the Golden River had hardly made his extraordinary exit before Hans and Schwartz came roaring into the house, very savagely drunk. The discovery of the total loss of their last piece of plate had the effect of sobering them just enough to enable them to stand over Gluck, beating him very steadily for a quarter of an hour; at the expiration of which period they dropped into a couple of chairs, and requested to know what he had got to say for himself. Gluck told them his story, of which of course they did not believe a word. They beat him again, till their arms were tired, and staggered to bed. In the morning, however, the steadiness with which he adhered to his story obtained him some degree of credence; the immediate consequence of which was, that the two

brothers, after wrangling a long time on the knotty question which of them should try his fortune first drew their swords, and began fighting. The noise of the fray alarmed the neighbors, who, finding they could not pacify the combatants, sent for the constable.

Hans, on hearing this, contrived to escape, and hid himself; but Schwartz was taken before the magistrate, fined for breaking the peace, and having drunk out his last penny the evening before, was thrown into prison till he should pay.

When Hans heard this, he was much delighted, and determined to set out immediately for the Golden River. How to get the holy water was the question. He went to the priest, but the priest could not give any holy water to so abandoned a character. So Hans went to vespers in the evening for the first time in his life, and, under pretence of crossing himself, stole a cupful, and returned home in triumph.

Next morning he got up before the sun rose, put the holy water into a strong flask, and two bottles of wine and some meat in a basket, slung them over his back, took his alpine staff in his hand, and set off for the mountains.

On his way out of the town he had to pass the prison, and as he looked in at the windows, whom should he see but Schwartz himself peeping out of the bars, and looking very disconsolate.

"Good morning, brother," said Hans; "have you any message for the King of the Golden River?"

Schwartz gnashed his teeth with rage, and shook the bars with all his strength; but Hans only laughed at him, and advising him to make himself comfortable till he came back again, shouldered his basket,

shook the bottle of holy water in Schwartz's face till it frothed again, and marched off in the highest spirits in the world.

It was, indeed, a morning that might have made any one happy, even with no Golden River to seek for. Level lines of dewy mist lay stretched along the valley, out of which rose the massy mountains, — their lower cliffs in pale gray shadow, hardly distinguishable from the floating vapor, but gradually ascending till they caught the sunlight, which ran in sharp touches of ruddy color along the angular crags, and pierced, in long level rays, through their fringes of spear-like pine. Far above shot up red splintered masses of castellated rock, jagged and shivered into myriads of fantastic forms, with here and there a streak of sunlit snow, traced down their chasms like a line of forked lightning; and, far beyond, and far above all these, fainter than the morning cloud, but purer and changeless, slept, in the blue sky, the utmost peaks of the eternal snow.

The Golden River, which sprang from one of the lower and snowless elevations, was now nearly in shadow; all but the uppermost jets of spray, which rose like slow smoke above the undulating line of the cataract, and floated away in feeble wreaths upon the morning wind.

On this object, and on this alone, Hans's eyes and thoughts were fixed; forgetting the distance he had to traverse, he set off at an imprudent rate of walking, which greatly exhausted him before he had scaled the first range of the green and low hills. He was, moreover, surprised, on surmounting them, to find that a large glacier, of whose existence, notwithstanding his previous knowledge of the mountains,

he had been absolutely ignorant, lay between hi and the source of the Golden River. He entered c it with the boldness of a practised mountaineer; y he thought he had never traversed so strange or s dangerous a glacier in his life. The ice was exce sively slippery, and out of all its chasms came wil sounds of gushing water; not monotonous or low but changeful and loud, rising occasionally into drift ing passages of wild melody, then breaking off into short, melancholy tones, or sudden shrieks, resembling those of human voices in distress or pain. The ice was broken into thousands of confused shapes, but none, Hans thought, like the ordinary forms of splintered ice. There seemed a curious *expression* about all their outlines, — a perpetual resemblance to living features, distorted and scornful. Myriads of deceitful shadows and lurid lights played and floated about and through the pale blue pinnacles, dazzling and confusing the sight of the traveller; while his ears grew dull and his head giddy with the constant gush and roar of the concealed waters. These painful circumstances increased upon him as he advanced; the ice crashed and yawned into fresh chasms at his feet, tottering spires nodded around him, and fell thundering across his path; and though he had repeatedly faced these dangers on the most terrific glaciers, and in the wildest weather, it was with a new and oppressive feeling of panic terror that he leaped the last chasm, and flung himself, exhausted and shuddering, on the firm turf of the mountain.

He had been compelled to abandon his basket of food, which became a perilous incumbrance on the glacier, and had now no means of refreshing himself

but by breaking off and eating some of the pieces of ice. This, however, relieved his thirst; an hour's repose recruited his hardy frame, and, with the indomitable spirit of avarice, he resumed his laborious journey.

His way now lay straight up a ridge of bare, red rocks, without a blade of grass to ease the foot or a projecting angle to afford an inch of shade from the south sun. It was past noon, and the rays beat intensely upon the steep path, while the whole atmosphere was motionless, and penetrated with heat. Intense thirst was soon added to the bodily fatigue with which Hans was now afflicted; glance after glance he cast on the flask of water which hung at his belt. "Three drops are enough," at last thought he; "I may, at least, cool my lips with it."

He opened the flask, and was raising it to his lips, when his eye fell on an object lying on the rock beside him; he thought it moved. It was a small dog, apparently in the last agony of death from thirst. Its tongue was out, its jaws dry, its limbs extended lifelessly, and a swarm of black ants were crawling about its lips and throat. Its eye moved to the bottle which Hans held in his hand. He raised it, drank, spurned the animal with his foot, and passed on. And he did not know how it was, but he thought that a strange shadow had suddenly come across the blue sky.

The path became steeper and more rugged every moment; and the high hill air, instead of refreshing him, seemed to throw his blood into a fever. The noise of the hill cataracts sounded like mockery in his ears; they were all distant, and his thirst increased every moment. Another hour passed, and he again looked down to the flask at his side; it was half

empty, but there was much more than three drops in it. He stopped to open it, and again, as he did so, something moved in the path above him. It was a fair child, stretched nearly lifeless on the rock, its breast heaving with thirst, its eyes closed, and its lips parched and burning. Hans eyed it deliberately, drank, and passed on. And a dark gray cloud came over the sun, and long snake-like shadows crept up along the mountain-sides. Hans struggled on. The sun was sinking, but its descent seemed to bring no coolness; the leaden weight of the dead air pressed upon his brow and heart, but the goal was near. He saw the cataract of the Golden River springing from the hillside, scarcely five hundred feet above him. He paused for a moment to breathe, and sprang on to complete his task.

At this instant a faint cry fell on his ear. He turned, and saw a gray-haired old man extended on the rocks. His eyes were sunk, his features deadly pale, and gathered into an expression of despair. "Water!" he stretched his arms to Hans, and cried feebly, — "Water! I am dying."

"I have none," replied Hans; "thou hast had thy share of life." He strode over the prostrate body, and darted on. And a flash of blue lightning rose out of the east, shaped like a sword; it shook thrice over the whole heaven, and left it dark with one heavy, impenetrable shade. The sun was setting; it plunged toward the horizon like a red-hot ball.

The roar of the Golden River rose on Hans's ear. He stood at the brink of the chasm through which it ran. Its waves were filled with the red glory of the sunset: they shook their crests like tongues of fire, and flashes of bloody light gleamed along their foam.

Their sound came mightier and mightier on his senses; his brain grew giddy with the prolonged thunder. Shuddering, he drew the flask from his girdle, and hurled it into the centre of the torrent. As he did so, an icy chill shot through his limbs; he staggered, shrieked, and fell. The waters closed over his cry. And the moaning of the river rose wildly into the night, as it gushed over

The Black Stone.

IV.

Poor little Gluck waited very anxiously alone in the house for Hans's return. Finding he did not come back, he was terribly frightened, and went and told Schwartz in the prison all that had happened. Then Schwartz was very much pleased, and said that Hans must certainly have been turned into a black stone, and he should have all the gold to himself. But Gluck was very sorry, and cried all night. When he got up in the morning, there was no bread in the house, nor any money; so Gluck went and hired himself to another goldsmith, and he worked so hard, and so neatly, and so long every day, that he soon got money enough together to pay his brother's fine, and he went and gave it all to Schwartz, and Schwartz got out of prison. Then Schwartz was quite pleased, and said he should have some of the gold of the river. But Gluck only begged he would go and see what had become of Hans.

Now when Schwartz had heard that Hans had stolen the holy water, he thought to himself that such a proceeding might not be considered altogether correct by the King of the Golden River, and determined to man-

age matters better. So he took some more of Gluck's money, and went to a bad priest, who gave him some holy water very readily for it. Then Schwartz was sure it was all quite right. So Schwartz got up early in the morning before the sun rose, and took some bread and wine in a basket, and put his holy water in a flask, and set off for the mountains. Like his brother, he was much surprised at the sight of the glacier, and had great difficulty in crossing it, even after leaving his basket behind him. The day was cloudless, but not bright: a heavy purple haze was hanging over the sky, and the hills looked lowering and gloomy. And as Schwartz climbed the steep rock path, the thirst came upon him, as it had upon his brother, until he lifted his flask to his lips to drink. Then he saw the fair child lying near him on the rocks, and it cried to him, and moaned for water.

"Water, indeed," said Schwartz; "I have n't half enough for myself," and passed on. And as he went he thought the sunbeams grew more dim, and he saw a low bank of black cloud rising out of the west; and when he had climbed for another hour the thirst overcame him again, and he would have drunk. Then he saw the old man lying before him on the path, and heard him cry out for water. "Water, indeed," said Schwartz; "I have n't half enough for myself," and on he went.

Then again the light seemed to fade from before his eyes, and he looked up, and, behold, a mist, of the color of blood, had come over the sun; and the bank of black cloud had risen very high, and its edges were tossing and tumbling like the waves of the angry sea. And they cast long shadows, which flickered over Schwartz's path.

Then Schwartz climbed for another hour, and again his thirst returned; and as he lifted his flask to his lips, he thought he saw his brother Hans lying exhausted on the path before him, and, as he gazed, the figure stretched its arms to him, and cried for water. "Ha, ha," laughed Schwartz, "are you there? Remember the prison bars, my boy. Water, indeed! do you suppose I carried it all the way up here for *you?*" And he strode over the figure; yet, as he passed, he thought he saw a strange expression of mockery about its lips. And, when he had gone a few yards farther, he looked back; but the figure was not there.

And a sudden horror came over Schwartz, he knew not why; but the thirst for gold prevailed over his fear, and he rushed on. And the bank of black cloud rose to the zenith, and out of it came bursts of spiry lightning, and waves of darkness seemed to heave and float between their flashes, over the whole heavens. And the sky where the sun was setting was all level, and like a lake of blood; and a strong wind came out of that sky, tearing its crimson clouds into fragments, and scattering them far into the darkness. And when Schwartz stood by the brink of the Golden River, its waves were black like thunder-clouds, but their foam was like fire; and the roar of the waters below and the thunder above met, as he cast the flask into the stream. And, as he did so, the lightning glared in his eyes, and the earth gave way beneath him, and the waters closed over his cry. And the moaning of the river rose wildly into the night, as it gushed over

The Two Black Stones.

V.

When Gluck found that Schwartz did not com back, he was very sorry, and did not know what to do He had no money, and was obliged to go and hire him self again to the goldsmith, who worked him very hard and gave him very little money. So, after a month or two, Gluck grew tired, and made up his mind to go and try his fortune with the Golden River. "The little king looked very kind," thought he. "I don't think he will turn me into a black stone." So he went to the priest, and the priest gave him some holy water as soon as he asked for it. Then Gluck took some bread in his basket, and the bottle of water, and set off very early for the mountains.

If the glacier had occasioned a great deal of fatigue to his brothers, it was twenty times worse for him, who was neither so strong nor so practised on the mountains. He had several very bad falls, lost his basket and bread, and was very much frightened at the strange noises under the ice. He lay a long time to rest on the grass, after he had got over, and began to climb the hill just in the hottest part of the day. When he had climbed for an hour, he got dreadfully thirsty, and was going to drink like his brothers, when he saw an old man coming down the path above him, looking very feeble, and leaning on a staff. "My son," said the old man, "I am faint with thirst; give me some of that water." Then Gluck looked at him, and when he saw that he was pale and weary, he gave him the water; "Only pray don't drink it all," said Gluck. But the old man drank a great deal, and gave him back the bottle two thirds empty. Then he bade him good speed, and Gluck went on again mer-

rily. And the path became easier to his feet, and two or three blades of grass appeared upon it, and some grasshoppers began singing on the bank beside it; and Gluck thought he had never heard such merry singing.

Then he went on for another hour, and the thirst increased on him so that he thought he should be forced to drink. But, as he raised the flask, he saw a little child lying panting by the roadside, and it cried out piteously for water. Then Gluck struggled with himself and determined to bear the thirst a little longer; and he put the bottle to the child's lips, and it drank it all but a few drops. Then it smiled on him and got up, and ran down the hill; and Gluck looked after it, till it became as small as a little star, and then turned, and began climbing again. And then there were all kinds of sweet flowers growing on the rocks, bright green moss, with pale pink starry flowers, and soft-belled gentians, more blue than the sky at its deepest, and pure white transparent lilies. And crimson and purple butterflies darted hither and thither, and the sky sent down such pure light that Gluck had never felt so happy in his life.

Yet, when he had climbed for another hour, his thirst became intolerable again; and, when he looked at his bottle, he saw that there were only five or six drops left in it, and he could not venture to drink. And as he was hanging the flask to his belt again, he saw a little dog lying on the rocks, gasping for breath, — just as Hans had seen it on the day of his ascent. And Gluck stopped and looked at it, and then at the Golden River, not five hundred yards above him; and he thought of the dwarf's words, "that no one could succeed, except in his first attempt;" and he tried to

pass the dog, but it whined piteously, and Gluck stopped again. "Poor beastie," said Gluck, "it 'll be dead when I come down again, if I don't help it." Then he looked closer and closer at it, and its eye turned on him so mournfully that he could not stand it. "Confound the King and his gold too," said Gluck; and he opened the flask, and poured all the water into the dog's mouth.

The dog sprang up and stood on its hind legs. Its tail disappeared, its ears became long, longer, silky, golden; its nose became very red, its eyes became very twinkling; in three seconds the dog was gone, and before Gluck stood his old acquaintance, the King of the Golden River.

"Thank you," said the monarch; "but don't be frightened, it 's all right;" for Gluck showed manifest symptoms of consternation at this unlooked-for reply to his last observation. "Why did n't you come before," continued the dwarf, "instead of sending me those rascally brothers of yours, for me to have the trouble of turning into stones? Very hard stones they make, too."

"Oh dear me!" said Gluck, "have you really been so cruel?"

"Cruel?" said the dwarf; "they poured unholy water into my stream; do you suppose I 'm going to allow that?"

"Why," said Gluck, "I am sure, sir, — your Majesty, I mean, — they got the water out of the church font."

"Very probably," replied the dwarf; "but," and his countenance grew stern as he spoke, "the water which has been refused to the cry of the weary and dying is unholy, though it had been blessed by every

saint in heaven; and the water which is found in the vessel of mercy is holy, though it had been defiled with corpses."

So saying, the dwarf stooped and plucked a lily that grew at his feet. On its white leaves hung three drops of clear dew, and the dwarf shook them into the flask which Gluck held in his hand. "Cast these into the river," he said, "and descend on the other side of the mountains into the Treasure Valley. And so good speed."

As he spoke, the figure of the dwarf became indistinct. The playing colors of his robe formed themselves into a prismatic mist of dewy light; he stood for an instant veiled with them as with the belt of a broad rainbow. The colors grew faint, the mist rose into the air; the monarch had evaporated.

And Gluck climbed to the brink of the Golden River, and its waves were as clear as crystal and as brilliant as the sun. And when he cast the three drops of dew into the stream, there opened where they fell a small circular whirlpool, into which the waters descended with a musical noise.

Gluck stood watching it for some time, very much disappointed, because not only the river was not turned into gold, but its waters seemed much diminished in quantity. Yet he obeyed his friend the dwarf, and descended the other side of the mountains, toward the Treasure Valley; and, as he went, he thought he heard the noise of water working its way under the ground. And when he came in sight of the Treasure Valley, behold, a river, like the Golden River, was springing from a new cleft of the rocks above it, and was flowing in innumerable streams among the dry heaps of red sand.

And as Gluck gazed, fresh grass sprang beside the new streams, and creeping plants grew, and climbed among the moistening soil. Young flowers opened suddenly along the river sides, as stars leap out when twilight is deepening, and thickets of myrtle, and tendrils of vine, cast lengthening shadows over the valley as they grew. And thus the Treasure Valley became a garden again, and the inheritance, which had been lost by cruelty, was regained by love.

And Gluck went and dwelt in the valley, and the poor were never driven from his door; so that his barns became full of corn, and his house of treasure. And, for him, the river had, according to the dwarf's promise, become a River of Gold.

And to this day the inhabitants of the valley point out the place where the three drops of holy dew were cast into the stream, and trace the course of the Golden River under the ground, until it emerges in the Treasure Valley. And at the top of the cataract of the Golden River are still to be seen two black stones, round which the waters howl mournfully every day at sunset; and these stones are still called, by the people of the valley,

The Black Brothers.

T. B. Macaulay

THOMAS BABINGTON MACAULAY.

BIOGRAPHICAL SKETCH.

THOMAS BABINGTON MACAULAY was born October 25, 1800. His father, Zachary Macaulay, was an earnest advocate in England of the emancipation of slaves in the English colonies in the West Indies, and ardently desired to see his son in public life. Macaulay had a brilliant career in the University of Cambridge, and after graduation he appeared first as a champion of the anti-slavery cause, but quickly turned to literature, and wrote an essay on Milton which brought him renown. He did not forsake the notion of public life, however, and was sent to Parliament when he was thirty-two years old. He continued to serve either in Parliament or in office under government from 1832 to 1856.

During that time he made many speeches, and was connected with many great movements, but he left his mark in English history, not as a statesman, but as a splendid writer of prose, and of some striking poems. His essays covered a large array of subjects in English literature, history, and biography, and were as popular as novels. He wrote a History of England, which will be read by many for its attractive style, and its rapid sketches of persons and scenes, even when the readers may think that Macaulay wrote with his mind full of partisan beliefs as to the people about whom he was writing.

He was a remarkable talker. His memory was very capacious, and when any topic was started he could pour

out a steady stream of most interesting reminiscence on the subject. An English wit, Sydney Smith, who also had a reputation as a brilliant talker, used to be greatly annoyed when he was one of the same company; he could scarcely get in a word. Later, when Macaulay had lost some of his superabundant health, there was more opportunity for others, and Smith said one day: "Macaulay is improved! Yes, Macaulay is improved! I have observed in him of late flashes — of silence." He was raised to the peerage in 1857, and died December 28, 1859.

The poetry by which Macaulay is known is wholly of one kind. With his historical tastes, and his love of eloquence, he conceived the notion of turning into ballad form some of the stories of Roman history. He chose an easy, swinging measure, and rushed along in it with the rich diction which, as in his history, made his readers listen enchanted, and unmindful of any lapses in accuracy or coloring of simple matters. The main group of poems which he wrote was called *Lays of Ancient Rome*, and it is the first one in the group which is here given.

HORATIUS.

A LAY MADE ABOUT THE YEAR OF THE CITY CCCLX.

The foundation of Rome is estimated to have been about 753 years before Christ. According to legendary history, there was a dynasty of Etruscan kings, Tarquinius Priscus, Servius Tullius, and Tarquinius Superbus, that ruled Rome successively; but the tyranny of the house became so hateful that the people finally banished the Tarquinian family and set up a republic, governed by two magistrates called consuls, chosen annually. This was in the year 244. The Tarquinian family attempted to return to power, first by intrigue and then by open war, making an alliance with Porsena, who ruled over Etruria. The ballad that follows narrates the exploit of Horatius when the city was defending itself; but it is supposed to have been made a hundred and twenty years after the war which it celebrates, and just before the taking of Rome by the Gauls. "The author," says Macaulay, "seems to have been an honest citizen, proud of the military glory of his country, sick of the disputes of factions, and much given to pining after good old times which had never really existed."

1

LARS PORSENA of Clusium
By the Nine Gods he swore
That the great house of Tarquin
Should suffer wrong no more.
By the Nine Gods he swore it,
And named a trysting day,

1. *Lars* in the Etruscan tongue signified *chieftain*. *Clusium* is the modern *Chiusi*.

2. The Romans had a tradition that there were nine great Etruscan gods.

And bade his messengers ride forth,
East and west and south and north,
To summon his array.

2

East and west and south and north
The messengers ride fast,
And tower and town and cottage
Have heard the trumpet's blast.
Shame on the false Etruscan
Who lingers in his home,
When Porsena of Clusium
Is on the march for Rome.

3

The horsemen and the footmen
Are pouring in amain
From many a stately market-place,
From many a fruitful plain;
From many a lonely hamlet,
Which, hid by beech and pine,
Like an eagle's nest, hangs on the crest
Of purple Apennine;

4

From lordly Volaterræ,
Where scowls the far-famed hold

26. *Volaterræ*, modern *Volterra*.

27. "The situation of the Etruscan towns is one of the most striking characteristics of Tuscan scenery. Many of them occupy surfaces of table-land surrounded by a series of gullies not visible from a distance. The traveller thus may be a whole day reaching a place which in the morning may have seemed to him but a little way off." — Dennis, *Cities and Cemeteries of Etruria*.

Piled by the hands of giants
For godlike kings of old;
From seagirt Populonia,
Whose sentinels descry
Sardinia's snowy mountain-tops
Fringing the southern sky;

5

From the proud mart of Pisæ,
Queen of the western waves,
Where ride Massilia's triremes
Heavy with fair-haired slaves;
From where sweet Clanis wanders
Through corn and vines and flowers;
From where Cortona lifts to heaven
Her diadem of towers.

6

Tall are the oaks whose acorns
Drop in dark Auser's rill;
Fat are the stags that champ the boughs
Of the Ciminian hill;
Beyond all streams Clitumnus
Is to the herdsman dear;
Best of all pools the fowler loves
The great Volsinian mere.

34. *Pisæ*, now *Pisa*.

36. *Massilia*, the ancient *Marseilles*, which originally was a Greek colony and a great commercial centre.

37. The *fair-haired* slaves were doubtless slaves from Gaul, bought and sold by the Greek merchants.

38. *Clanis*, the modern *la Chicana*.

43. The *Auser* was a tributary stream of the river *Arno*.

46. *Clitumnus*, *Clituno* in modern times.

49. *Volsinian mere*, now known as *Lago di Bolsena*.

7

But now no stroke of woodman
Is heard by Auser's rill;
No hunter tracks the stag's green path
Up the Ciminian hill;
Unwatched along Clitumnus
Grazes the milk-white steer;
Unharmed the waterfowl may dip
In the Volsinian mere.

8

The harvests of Arretium,
This year, old men shall reap,
This year, young boys in Umbro
Shall plunge the struggling sheep;
And in the vats of Luna,
This year, the must shall foam
Round the white feet of laughing girls
Whose sires have marched to Rome.

9

There be thirty chosen prophets,
The wisest of the land,
Who alway by Lars Porsena
Both morn and evening stand:

58. *Arretium*, now *Arezzo*.

60. *Umbro*, the river *Ombrone*. All this region was occupied by the Etruscans, and, since the men had gone to fight Rome, only the old and very young would be left to carry on the work of the country.

66. The Etruscan religion was one of sorcery, and their prophets were augurs who sought to know the will of the gods by various outward signs; such as the flight of birds, the direction of lightning, and the mystic writings of the prophets before them.

Evening and morn the Thirty
Have turned the verses o'er,
Traced from the right on linen white
By mighty seers of yore.

10

And with one voice the Thirty
Have their glad answer given:
"Go forth, go forth, Lars Porsena;
Go forth, beloved of Heaven:
Go, and return in glory
To Clusium's royal dome;
And hang round Nurscia's altars
The golden shields of Rome."

11

And now hath every city
Sent up her tale of men:
The foot are fourscore thousand,
The horse are thousands ten.
Before the gates of Sutrium
Is met the great array.
A proud man was Lars Porsena
Upon the trysting day.

12

For all the Etruscan armies
Were ranged beneath his eye,

72. The Etruscan writing was from right to left.

83. *Tale of men.* Compare Milton's lines in *L' Allegro*, —

"And every shepherd tells his tale
Under the hawthorn, in the dale."

The *tally* which we keep is a kindred word.

86. *Sutrium* is *Sutri* to-day.

And many a banished Roman,
And many a stout ally;
And with a mighty following
To join the muster came
The Tusculan Mamilius,
Prince of the Latian name.

13

But by the yellow Tiber
Was tumult and affright:
From all the spacious champaign
To Rome men took their flight.
A mile around the city,
The throng stopped up the ways;
A fearful sight it was to see
Through two long nights and days.

14

For aged folks on crutches,
And women great with child,
And mothers sobbing over babes
That clung to them and smiled,
And sick men borne in litters
High on the necks of slaves,
And troops of sunburnt husbandmen
With reaping-hooks and staves,

15

And droves of mules and asses
Laden with skins of wine,
And endless flocks of goats and sheep,
And endless herds of kine,
And endless trains of wagons
That creaked beneath the weight

Of corn-sacks and of household goods,
Choked every roaring gate.

16

Now, from the rock Tarpeian,
Could the wan burghers spy
The line of blazing villages
Red in the midnight sky.
The Fathers of the City,
They sat all night and day,
For every hour some horseman came
With tidings of dismay.

17

To eastward and to westward
Have spread the Tuscan bands;
Nor house nor fence nor dovecote
In Crustumerium stands.
Verbenna down to Ostia
Hath wasted all the plain;
Astur hath stormed Janiculum,
And the stout guards are slain.

18

Iwis, in all the Senate,
There was no heart so bold,

122. The Tarpeian rock was a cliff on the steepest side of the Capitoline Hill in Rome, and overhung the Tiber.

123. *Burghers.* Macaulay uses a very modern word to describe the men of Rome.

126. *The Fathers of the City,* otherwise the Senators of Rome.

134. *Ostia,* at the mouth of the Tiber, was the port of Rome.

136. The Janiculan Hill was on the right bank of the Tiber.

138. *Iwis.* Compare Lowell's lines in *Credidimus Jovem regnare:*

"God vanished long ago, iwis,
A mere subjective synthesis."

Its meaning is "certainly."

But sore it ached, and fast it beat,
When that ill news was told.
Forthwith up rose the Consul,
Up rose the Fathers all;
In haste they girded up their gowns,
And hied them to the wall.

19

They held a council standing
Before the River-Gate;
Short time was there, ye well may guess,
For musing or debate.
Out spake the Consul roundly:
"The bridge must straight go down;
For, since Janiculum is lost,
Naught else can save the town."

20

Just then a scout came flying,
All wild with haste and fear;
"To arms! to arms! Sir Consul:
Lars Porsena is here."
On the low hills to westward
The Consul fixed his eye,
And saw the swarthy storm of dust
Rise fast along the sky.

21

And nearer fast and nearer
Doth the red whirlwind come;
And louder still and still more loud,
From underneath that rolling cloud,

151. The *bridge* was the Sublician bridge, said to have been thrown across the Tiber by Ancus Martius in the year 114 of the city.

Is heard the trumpet's war-note proud,
The trampling, and the hum.
And plainly and more plainly
Now through the gloom appears,
Far to left and far to right,
In broken gleams of dark-blue light,
The long array of helmets bright,
The long array of spears.

22

And plainly, and more plainly
Above that glimmering line,
Now might ye see the banners
Of twelve fair cities shine;
But the banner of proud Clusium
Was highest of them all,
The terror of the Umbrian,
The terror of the Gaul.

23

And plainly and more plainly
Now might the burghers know,
By port and vest, by horse and crest,
Each warlike Lucumo.
There Cilnius of Arretium
On his fleet roan was seen;
And Astur of the fourfold shield,
Girt with the brand none else may wield,
Tolumnius with the belt of gold,

177. The Etruscan confederacy was composed of twelve cities.

184. By *port and vest*, i. e., by the way he carried himself and by his dress. *Vest*, an abbreviation of vesture.

185. *Lucumo* was the name given by the Latin writers to the Etruscan chiefs.

And dark Verbenna from the hold
By reedy Thrasymene.

24

Fast by the royal standard,
O'erlooking all the war,
Lars Porsena of Clusium
Sat in his ivory car.
By the right wheel rode Mamilius,
Prince of the Latian name;
And by the left false Sextus,
That wrought the deed of shame.

25

But when the face of Sextus
Was seen among the foes,
A yell that rent the firmament
From all the town arose.
On the house-tops was no woman
But spat towards him and hissed,
No child but screamed out curses,
And shook its little fist.

26

But the Consul's brow was sad,
And the Consul's speech was low,
And darkly looked he at the wall,
And darkly at the foe.

192. *Thrasymene* or *Trasimenus* is *Lago di Perugia*, and was famous in Roman history as the scene of a victory by Hannibal, the Carthaginian general, over the Roman forces.

197. Octavius Mamilius of Tusculum married the daughter of Tarquinius.

199. Sextus, a son of Tarquinius, and the one whose wickedness was the immediate cause of the expulsion of the Tarquins.

"Their van will be upon us
Before the bridge goes down;
And if they once may win the bridge,
What hope to save the town?"

27

Then out spake brave Horatius,
The Captain of the Gate:
"To every man upon this earth
Death cometh soon or late.
And how can man die better
Than facing fearful odds,
For the ashes of his fathers,
And the temples of his Gods,

28

"And for the tender mother
Who dandled him to rest,
And for the wife who nurses
His baby at her breast,
And for the holy maidens
Who feed the eternal flame,
To save them from false Sextus
That wrought the deed of shame?

29

"Hew down the bridge, Sir Consul,
With all the speed ye may;
I, with two more to help me,
Will hold the foe in play.

229. The Vestal Virgins were bound by vows of celibacy, and kept burning the sacred fire of Vesta. The order survived till near the close of the fourth century of our era. For a very interesting account of the House of the Vestal Virgins, see *Ancient Rome in the Light of Recent Discoveries*, R. Lanciani.

In yon strait path a thousand
May well be stopped by three.
Now who will stand on either hand,
And keep the bridge with me?"

30

Then out spake Spurius Lartius;
A Ramnian proud was he:
"Lo, I will stand at thy right hand,
And keep the bridge with thee."
And out spake strong Herminius;
Of Titian blood was he:
"I will abide on thy left side,
And keep the bridge with thee."

31

"Horatius," quoth the Consul,
"As thou sayest, so let it be."
And straight against that great array
Forth went the dauntless Three.
For Romans in Rome's quarrel
Spared neither land nor gold,
Nor son nor wife, nor limb nor life,
In the brave days of old.

32

Then none was for a party;
Then all were for the state;
Then the great man helped the poor,
And the poor man loved the great:
Then lands were fairly portioned;
Then spoils were fairly sold:

242. The *Ramnes* were one of the three tribes who comprised the Roman Patricians, or noble class.

246. The *Tities* were another of these three tribes.

The Romans were like brothers
In the brave days of old.

33

Now Roman is to Roman
More hateful than a foe,
And the Tribunes beard the high,
And the Fathers grind the low.
As we wax hot in faction,
In battle we wax cold:
Wherefore men fight not as they fought
In the brave days of old.

34

Now while the Three were tightening
Their harness on their backs,
The Consul was the foremost man
To take in hand an axe:
And Fathers mixed with Commons
Seized hatchet, bar, and crow,
And smote upon the planks above,
And loosed the props below.

35

Meanwhile the Tuscan army,
Right glorious to behold,

267. The *Tribunes* were officers who represented the tribes of the common people or *Plebs* of Rome. In the time when the ballad is supposed to be written, there were two strong parties, the Fathers or Patricians (*Patres*), the Common People or Plebs.

277. *Commons.* Macaulay, an English Whig, used a political word very dear to him, as representing the rise of English parliamentary government.

280. The *props* held up the bridge from below. The Latin word for props was *sublicæ;* hence the Sublician bridge.

Came flashing back the noonday light,
Rank behind rank, like surges bright
Of a broad sea of gold.
Four hundred trumpets sounded
A peal of warlike glee,
As that great host, with measured tread,
And spears advanced, and ensigns spread,
Rolled slowly towards the bridge's head,
Where stood the dauntless Three.

36

The Three stood calm and silent,
And looked upon the foes,
And a great shout of laughter
From all the vanguard rose;
And forth three chiefs came spurring
Before that deep array;
To earth they sprang, their swords they drew,
And lifted high their shields, and flew
To win the narrow way;

37

Aunus from green Tifernum,
Lord of the Hill of Vines;
And Seius, whose eight hundred slaves
Sicken in Ilva's mines;
And Picus, long to Clusium
Vassal in peace and war,
Who led to fight his Umbrian powers
From that gray crag where, girt with towers,

301. *Tifernum* was on the west side of the Apennines, near the source of the Tiber. It is now *Città di Castello.*

304. *Ilva* is the modern *Elba,* renowed as the island to which Napoleon was banished.

The fortress of Nequinum lowers
O'er the pales waves of Nar.

38

Stout Lartius hurled down Aunus
Into the stream beneath:
Herminius struck at Seius,
And clove him to the teeth:
At Picus brave Horatius
Darted one fiery thrust;
And the proud Umbrian's gilded arms
Clashed in the bloody dust.

39

Then Ocnus of Falerii
Rushed on the Roman Three;
And Lausulus of Urgo,
The rover of the sea;
And Aruns of Volsinium,
Who slew the great wild boar,
The great wild boar that had his den
Amidst the reeds of Cosa's fen,
And wasted fields, and slaughtered men,
Along Albinia's shore.

40

Herminius smote down Aruns:
Lartius laid Ocnus low:
Right to the heart of Lausulus
Horatius sent a blow.
"Lie there," he cried, "fell pirate!
No more, aghast and pale,

309. *Nequinum*, afterward *Narnia* and now *Narni*, on the banks of the Nar.

322. The Etruscans were pirates as well as merchants.

From Ostia's walls the crowd shall mark
The track of thy destroying bark.
No more Campania's hinds shall fly
To woods and caverns when they spy
Thy thrice accursed sail."

41

But now no sound of laughter
Was heard among the foes.
A wild and wrathful clamor
From all the vanguard rose.
Six spears' lengths from the entrance
Halted that deep array,
And for a space no man came forth
To win the narrow way.

42

But hark! the cry is Astur:
And lo! the ranks divide;
And the great Lord of Luna
Comes with his stately stride.
Upon his ample shoulders
Clangs loud the fourfold shield,
And in his hand he shakes the brand
Which none but he can wield.

43

He smiled on those bold Romans
A smile serene and high;
He eyed the flinching Tuscans,
And scorn was in his eye.
Quoth he, "The she-wolf's litter
Stand savagely at bay:

360. The *she-wolf's litter*. The reference is to the story of the suckling of Romulus and Remus by a she-wolf.

But will ye dare to follow,
If Astur clears the way?"

44

Then, whirling up his broadsword
With both hands to the height,
He rushed against Horatius,
And smote with all his might.
With shield and blade Horatius
Right deftly turned the blow.
The blow, though turned, came yet too nigh;
It missed his helm, but gashed his thigh:
The Tuscans raised a joyful cry
To see the red blood flow.

45

He reeled, and on Herminius
He leaned one breathing-space;
Then, like a wild-cat mad with wounds,
Sprang right at Astur's face.
Through teeth, and skull, and helmet,
So fierce a thrust he sped,
The good sword stood a handbreadth out
Behind the Tuscan's head.

46

And the great Lord of Luna
Fell at that deadly stroke,
As falls on Mount Alvernus
A thunder-smitten oak.
Far o'er the crashing forest
The giant arms lie spread;
And the pale augurs, muttering low,
Gaze on the blasted head.

47

On Astur's throat Horatius
Right firmly pressed his heel,
And thrice and four times tugged amain,
Ere he wrenched out the steel.
"And see," he cried, "the welcome,
Fair guests, that wait you here!
What noble Lucumo comes next
To taste our Roman cheer?"

48

But at his haughty challenge
A sullen murmur ran,
Mingled of wrath and shame and dread,
Along that glittering van.
There lacked not men of prowess,
Nor men of lordly race;
For all Etruria's noblest
Were round the fatal place.

49

But all Etruria's noblest
Felt their hearts sink to see
On the earth the bloody corpses,
In the path the dauntless Three:
And, from the ghastly entrance
Where those bold Romans stood,
All shrank, like boys who unaware,
Ranging the woods to start a hare,
Come to the mouth of the dark lair
Where, growling low, a fierce old bear
Lies amidst bones and blood.

50

Was none who would be foremost
To lead such dire attack:
But those behind cried "Forward!"
And those before cried "Back!"
And backward now and forward
Wavers the deep array;
And on the tossing sea of steel,
To and fro the standards reel;
And the victorious trumpet-peal
Dies fitfully away.

51

Yet one man for one moment
Stood out before the crowd;
Well known was he to all the Three,
And they gave him greeting loud,
"Now welcome, welcome, Sextus!
Now welcome to thy home!
Why dost thou stay, and turn away?
Here lies the road to Rome."

52

Thrice looked he at the city;
Thrice looked he at the dead;
And thrice came on in fury,
And thrice turned back in dread;
And, white with fear and hatred,
Scowled at the narrow way
Where, wallowing in a pool of blood,
The bravest Tuscans lay.

Take thou in charge this day!"
So he spake, and speaking sheathed
The good sword by his side,
And with his harness on his back
Plunged headlong in the tide.

60

No sound of joy or sorrow
Was heard from either bank;
But friends and foes in dumb surprise,
With parted lips and straining eyes,
Stood gazing where he sank;
And when above the surges
They saw his crest appear,
All Rome sent forth a rapturous cry,
And even the ranks of Tuscany
Could scarce forbear to cheer.

61

But fiercely ran the current,
Swollen high by months of rain:
And fast his blood was flowing,
And he was sore in pain,
And heavy with his armor,
And spent with changing blows:
And oft they thought him sinking,
But still again he rose.

62

Never, I ween, did swimmer,
In such an evil case,
Struggle through such a raging flood
Safe to the landing-place:
But his limbs were borne up bravely

By the brave heart within,
And our good father Tiber
Bore bravely up his chin.

63

"Curse on him!" quoth false Sextus;
"Will not the villain drown?
But for this stay, ere close of day
We should have sacked the town!"
"Heaven help him!" quoth Lars Porsena,
"And bring him safe to shore;
For such a gallant feat of arms
Was never seen before."

64

And now he feels the bottom;
Now on dry earth he stands;
Now round him throng the Fathers
To press his gory hands;
And now, with shouts and clapping,
And noise of weeping loud,
He enters through the River-Gate,
Borne by the joyous crowd.

65

They gave him of the corn-land,
That was of public right,

525. Macaulay notes as passages in English literature which he had in mind when he wrote this: —

"Our ladye bare upp her chinne."
Ballad of Childe Waters.

"Never heavier man and horse
Stemmed a midnight torrent's force;
. . . . . .
Yet, through good heart and our Lady's grace,
At length he gained the landing-place."
Lay of the Last Minstrel.

As much as two strong oxen
Could plough from morn till night;
And they made a molten image,
And set it up on high,
And there it stands unto this day
To witness if I lie.

66

It stands in the Comitium,
Plain for all folk to see;
Horatius in his harness,
Halting upon one knee:
And underneath is written,
In letters all of gold,
How valiantly he kept the bridge
In the brave days of old.

67

And still his name sounds stirring
Unto the men of Rome,
As the trumpet-blast that cries to them
To charge the Volscian home;
And wives still pray to Juno
For boys with hearts as bold
As his who kept the bridge so well
In the brave days of old.

68

And in the nights of winter,
When the cold north-winds blow,
And the long howling of the wolves
Is heard amidst the snow;

550. The *Comitium* was that part of the Forum which served as the meeting-place of the Roman patricians.

When round the lonely cottage
Roars loud the tempest's din,
And the good logs of Algidus
Roar louder yet within;

69

When the oldest cask is opened,
And the largest lamp is lit;
When the chestnuts glow in the embers,
And the kid turns on the spit;
When young and old in circle
Around the firebrands close;
When the girls are weaving baskets,
And the lads are shaping bows;

70

When the goodman mends his armor,
And trims his helmet's plume;
When the goodwife's shuttle merrily
Goes flashing through the loom, —
With weeping and with laughter
Still is the story told,
How well Horatius kept the bridge
In the brave days of old.

573. The Romans brought some of their firewood from the hill of Algidus, about a dozen miles to the southeast of the town.

DR. JOHN BROWN.

BIOGRAPHICAL SKETCH.

It happens now and then that a man writes some one story, or sketch, or poem, which goes straight to the heart of people. Though he may produce many other things, he is known peculiarly by this one; and it often happens that he is not a professional author, but it may be a lawyer, or a schoolmaster, a minister, or a doctor, who has written the one notable thing out of some particular experience. Thus, at any rate, it was with Dr. John Brown, a Scottish physician, who one day told the story of *Rab and his Friends*, and thereupon became as famous among English-speaking people as he was loved and honored in his own town of Edinburgh.

He was born September 22, 1810, and has himself told, in one of the tenderest tributes of a son to his father, something of his own childhood in the Scottish manse at Biggar, and more of that father, who was minister of the parish. Brought up in religious ways, he retained through life a simple faith, blended with an exquisite charity for men and women, children and animals, which was seen in his helpful work as a physician and surgeon, in his friendships, — for many both great and obscure people called him friend, — and in his regard for dogs and other animals. "Once, when driving," writes a friend, "he suddenly stopped in the middle of a sentence, and looked out eagerly at the back of the carriage. 'Is it some one you know?' I asked. 'No,' he said, 'it 's a dog I *don't* know.' . . . He

often used to say that he knew every one in Edinburgh except a few new-comers, and to walk Princes Street with him was to realize that this was nearly a literal fact."

Besides *Rab and his Friends*, Dr. Brown wrote a number of sketches of dogs he had known; he wrote also a delightful account of Pet Marjorie, a bright little girl, who was a friend of Walter Scott, and a number of papers, half medical, half literary. These writings preserve a memory of his kindly genius; but after all, really to know the man one would need to have heard his friends and neighbors speak of him: it was not so much through his books as through his personal presence that he fixed himself in the minds of people. One of his friends thus writes of him: "Perhaps the time and place his friends will most naturally recall in thinking of him is a winter afternoon, the gas lighted, the fire burning clearly, and he seated in his own chair in the drawing-room (that room that was so true a reflection of his character), the evening paper in his hand, but not so deeply interested in it as not to be quite willing to lay it down. If he were reading, and you were unannounced, you had almost reached his chair before the adjustment of his spectacles allowed him to recognize who had come; and the bright look, followed by 'It 's you, is it?' was something to remember. The summary of the daily news of the town was brought to him at this hour, and the varied characters of those who brought it out put him in possession of all shades of opinion, and enabled him to look at things from every point of view. If there had been a racy lecture, or one with some absurdities in it, or a good concert, a rush would be made to Rutland Street to tell Dr. Brown, and no touch of enthusiasm or humor in the narration was thrown away upon him."

In the latter part of his life he suffered from seasons of melancholy, which shadowed his beautiful spirit. He died May 11, 1882.

RAB AND HIS FRIENDS.

FOUR-AND-THIRTY years ago, Bob Ainslie and I were coming up Infirmary Street from the Edinburgh High School, our heads together, and our arms intertwisted, as only lovers and boys know how or why.

When we got to the top of the street, and turned north, we espied a crowd at the Tron Church. "A dog-fight!" shouted Bob, and was off; and so was I, both of us all but praying that it might not be over before we got up! And is not this boy-nature? and human nature, too? and don't we all wish a house on fire not to be out before we see it? Dogs like fighting; old Isaac says they "delight" in it, and for the best of all reasons; and boys are not cruel because they like to see the fight. They see three of the great cardinal virtues of dog or man — courage, endurance, and skill — in intense action. This is very different from a love of making dogs fight, and enjoying, and aggravating, and making gain by their pluck. A boy, — be he ever so fond himself of fighting, — if he be a good boy, hates and despises all this, but he would have run off with Bob and me fast enough: it is a natural and a not wicked interest that all boys and men have in witnessing intense energy in action.

Does any curious and finely ignorant woman wish to know how Bob's eye at a glance announced a dog-fight to his brain? He did not, he could not, see the dogs fighting; it was a flash of an inference, a rapid

induction. The crowd round a couple of dogs fighting is a crowd masculine mainly, with an occasional active, compassionate woman fluttering wildly round the outside, and using her tongue and her hands freely upon the men as so many "brutes;" it is a crowd annular, compact, and mobile; a crowd centripetal, having its eyes and its heads all bent downwards and inwards, to one common focus.

Well, Bob and I are up, and find it is not over: a small, thoroughbred, white bull terrier is busy throttling a large shepherd dog, unaccustomed to war, but not to be trifled with. They are hard at it; the scientific little fellow doing his work in great style, his pastoral enemy fighting wildly, but with the sharpest of teeth and a great courage. Science and breeding, however, soon had their own; the Game Chicken, as the premature Bob called him, working his way up, took his final grip of poor Yarrow's throat, — and he lay gasping and done for. His master, a brown, handsome, big young shepherd from Tweedsmuir, would have liked to have knocked down any man, would "drink up Esil, or eat a crocodile," for that part, if he had a chance: it was no use kicking the little dog; that would only make him hold the closer. Many were the means shouted out in mouthfuls, of the best possible ways of ending it. "Water!" but there was none near, and many cried for it who might have got it from the well at Blackfriars Wynd.[1] "Bite the tail!" and a large, vague, benevolent, middle-aged man, more desirous than wise, with some struggle got the bushy end of *Yarrow's* tail into his ample mouth, and bit it with all his might. This was more than enough for the much-

[1] A *wynd* in Edinburgh is a narrow highway.

enduring, much-perspiring shepherd, who, with a gleam of joy over his broad visage, delivered a terrific facer upon our large, vague, benevolent, middle-aged friend, — who went down like a shot.

Still the Chicken holds; death not far off. "Snuff! a pinch of snuff!" observed a calm, highly dressed young buck, with an eyeglass in his eye. "Snuff, indeed!" growled the angry crowd, affronted and glaring. "Snuff! a pinch of snuff!" again observed the buck, but with more urgency; whereon were produced several open boxes, and from a mull which may have been at Culloden, he took a pinch, knelt down, and presented it to the nose of the Chicken. The laws of physiology and of snuff take their course; the Chicken sneezes, and Yarrow is free!

The young pastoral giant stalks off with Yarrow in his arms, — comforting him.

But the bull terrier's blood is up, and his soul unsatisfied; he grips the first dog he meets, and discovering she is not a dog, in Homeric phrase, he makes a brief sort of *amende*, and is off. The boys, with Bob and me at their head, are after him: down Niddry Street he goes, bent on mischief; up the Cowgate like an arrow, — Bob and I, and our small men, panting behind.

There, under the single arch of the South Bridge, is a huge mastiff, sauntering down the middle of the causeway, as if with his hands in his pockets: he is old, gray, brindled, as big as a little Highland bull, and has the Shakespearian dewlaps shaking as he goes.

The Chicken makes straight at him, and fastens on his throat. To our astonishment, the great creature does nothing but stand still, hold himself up, and

roar, — yes, roar; a long, serious, remonstrative roar. How is this? Bob and I are up to them. *He is muzzled!* The bailies had proclaimed a general muzzling, and his master, studying strength and economy mainly, had encompassed his huge jaws in a home-made apparatus, constructed out of the leather of some ancient *breechin.* His mouth was open as far as it could; his lip curled up in rage, — a sort of terrible grin; his teeth gleaming, ready, from out the darkness; the strap across his mouth tense as a bowstring; his whole frame stiff with indignation and surprise; his roar asking us all round, "Did you ever see the like of this?" He looked a statue of anger and astonishment, done in Aberdeen granite.

We soon had a crowd: the Chicken held on. "A knife!" cried Bob; and a cobbler gave him his knife: you know the kind of knife, worn away obliquely to a point, and always keen. I put its edge to the tense leather; it ran before it; and then! — one sudden jerk of that enormous head, a sort of dirty mist about his mouth, no noise, — and the bright and fierce little fellow is dropped, limp and dead. A solemn pause: this was more than any of us had bargained for. I turned the little fellow over, and saw he was quite dead; the mastiff had taken him by the small of the back like a rat, and broken it.

He looked down at his victim appeased, ashamed, and amazed; snuffed him all over, stared at him, and taking a sudden thought, turned round and trotted off. Bob took the dead dog up, and said, "John, we 'll bury him after tea." "Yes," said I, and was off after the mastiff. He made up the Cowgate at a rapid swing; he had forgotten some engagement. He turned up the Candlemaker Row, and stopped at the Harrow Inn.

There was a carrier's cart ready to start, and a keen, thin, impatient, black-a-vised little man, his hand at his gray horse's head, looking about angrily for something. "Rab, ye thief!" said he, aiming a kick at my great friend, who drew cringing up, and avoiding the heavy shoe with more agility than dignity, and watching his master's eye, slunk dismayed under the cart, — his ears down, and as much as he had of tail down too.

What a man this must be — thought I — to whom my tremendous hero turns tail! The carrier saw the muzzle hanging, cut and useless, from his neck, and I eagerly told him the story, which Bob and I always thought, and still think, Homer, or King David, or Sir Walter alone were worthy to rehearse. The severe little man was mitigated, and condescended to say, "Rab, my man, puir Rabbie," — whereupon the stump of a tail rose up, the ears were cocked, the eyes filled, and were comforted; the two friends were reconciled. "Hupp!" and a stroke of the whip were given to Jess, and off went the three.

Bob and I buried the Game Chicken that night (we had not much of a tea) in the back-green of his house in Melville Street, No. 17, with considerable gravity and silence; and being at the time in the Iliad, and, like all boys, Trojans, we called him Hector, of course.

Six years have passed, — a long time for a boy and a dog: Bob Ainslie is off to the wars; I am a medical student, and clerk at Minto House Hospital.

Rab I saw almost every week, on the Wednesday, and we had much pleasant intimacy. I found the

way to his heart by frequent scratching of his huge head, and an occasional bone. When I did not notice him he would plant himself straight before me, and stand wagging that bud of a tail, and looking up, with his head a little to the one side. His master I occasionally saw; he used to call me "Maister John," but was laconic as any Spartan.

One fine October afternoon, I was leaving the hospital, when I saw the large gate open, and in walked Rab, with that great and easy saunter of his. He looked as if taking general possession of the place; like the Duke of Wellington entering a subdued city, satiated with victory and peace. After him came Jess, now white from age, with her cart; and in it a woman, carefully wrapped up, — the carrier leading the horse anxiously, and looking back. When he saw me, James (for his name was James Noble) made a curt and grotesque "boo," and said, "Maister John, this is the mistress; she 's got a trouble in her breest — some kind o' an income, we 're thinking."

By this time I saw the woman's face; she was sitting on a sack filled with straw, her husband's plaid round her, and his big-coat, with its large white metal buttons, over her feet.

I never saw a more unforgetable face, — pale, serious, *lonely*,[1] delicate, sweet, without being at all what we call fine. She looked sixty, and had on a mutch, white as snow, with its black ribbon; her silvery, smooth hair setting off her dark-gray eyes, — eyes such as one sees only twice or thrice in a lifetime, full of suffering, full also of the overcoming of it: her eyebrows black and delicate, and her mouth

[1] It is not easy giving this look by one word; it was expressive of her being so much of her life alone. — J. B.

firm, patient, and contented, which few mouths ever are.

As I have said, I never saw a more beautiful countenance, or one more subdued to settled quiet. "Ailie," said James, "this is Maister John, the young doctor; Rab's freend, ye ken. We often speak aboot you, doctor." She smiled, and made a movement, but said nothing, and prepared to come down, putting her plaid aside and rising. Had Solomon, in all his glory, been handing down the Queen of Sheba at his palace gate, he could not have done it more daintily, more tenderly, more like a gentleman, than did James the Howgate carrier, when he lifted down Ailie his wife. The contrast of his small, swarthy, weather-beaten, keen, worldly face to hers — pale, subdued, and beautiful — was something wonderful. Rab looked on, concerned and puzzled, but ready for anything that might turn up, — were it to strangle the nurse, the porter, or even me. Ailie and he seemed great friends.

"As I was sayin', she 's got a kind o' trouble in her breest, doctor; wull ye tak' a look at it?" We walked into the consulting-room, all four; Rab grim and comic, willing to be happy and confidential if cause could be shown, willing also to be the reverse, on the same terms. Ailie sat down, undid her open gown and her lawn handkerchief round her neck, and without a word showed me her right breast. I looked at and examined it carefully, — she and James watching me, and Rab eying all three. What could I say? there it was, that had once been so soft, so shapely, so white, so gracious and bountiful, so "full of all blessed conditions," — hard as a stone, a centre of horrid pain, making that pale face, with its gray,

lucid, reasonable eyes, and its sweet, resolved mouth, express the full measure of suffering overcome. Why was that gentle, modest, sweet woman, clean and lovable, condemned by God to bear such a burden?

I got her away to bed. "May Rab and me bide?" said James. "*You* may; and Rab, if he will behave himself." "I 'se warrant he 's do that, doctor;" and in slank the faithful beast. I wish you could have seen him. There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled and gray like Rubislaw granite; his hair short, hard, and close, like a lion's; his body thick-set, like a little bull, — a sort of compressed Hercules of a dog. He must have been ninety pounds' weight at the least; he had a large, blunt head; his muzzle black as night, his mouth blacker than any night, a tooth or two — being all he had — gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it; one eye out, one ear cropped as close as was Archbishop Leighton's father's; the remaining eye had the power of two; and above it, and in constant communication with it, was a tattered rag of an ear, which was forever unfurling itself, like an old flag; and then that bud of a tail, about one inch long, if it could in any sense be said to be long, being as broad as long, — the mobility, the instantaneousness of that bud were very funny and surprising, and its expressive twinklings and winkings, the intercommunications between the eye, the ear, and it, were of the oddest and swiftest.

Rab had the dignity and simplicity of great size; and having fought his way all along the road to absolute supremacy, he was as mighty in his own line as

Julius Cæsar or the Duke of Wellington, and had the gravity [1] of all great fighters.

You must have often observed the likeness of certain men to certain animals, and of certain dogs to men. Now, I never looked at Rab without thinking of the great Baptist preacher, Andrew Fuller.[2] The same large, heavy, menacing, combative, sombre, honest countenance, the same deep inevitable eye, the same look, — as of thunder asleep, but ready, — neither a dog nor a man to be trifled with.

Next day, my master, the surgeon, examined Ailie. There was no doubt it must kill her, and soon. It could be removed — it might never return — it would give her speedy relief — she should have it done. She curtsied, looked at James, and said, "When?" "To-morrow," said the kind surgeon, — a man of few words. She and James and Rab and I retired. I noticed that he and she spoke little, but seemed to anticipate everything in each other. The following day,

[1] A Highland game-keeper, when asked why a certain terrier, of singular pluck, was so much more solemn than the other dogs, said, "Oh, sir, life 's full o' sairiousness to him, — he just never can get enuff o' fechtin'." — J. B.

[2] Fuller was in early life, when a farmer lad at Soham, famous as a boxer; not quarrelsome, but not without "the stern delight" a man of strength and courage feels in their exercise. Dr. Charles Stewart, of Dunearn, whose rare gifts and graces as a physician, a divine, a scholar, and a gentleman, live only in the memory of those few who knew and survive him, liked to tell how Mr. Fuller used to say that, when he was in the pulpit and saw a *buirdly* man come along the passage, he would instinctively draw himself up, measure his imaginary antagonist, and forecast how he would deal with him, his hands meanwhile condensing into fists, and tending to "square." He must have been a hard hitter, if he boxed as he preached, — what "The Fancy" would call "an ugly customer." — J. B.

at noon, the students came in, hurrying up the great stair. At the first landing-place, on a small, well-known blackboard, was a bit of paper fastened by wafers, and many remains of old wafers beside it. On the paper were the words, — "An operation to-day. J. B., *Clerk.*"

Up ran the youths, eager to secure good places; in they crowded, full of interest and talk. "What 's the case?" "Which side is it?"

Don't think them heartless; they are neither better nor worse than you or I; they get over their professional horrors, and into their proper work; and in them pity as an *emotion*, ending in itself or at best in tears and a long-drawn breath, lessens; while pity as a *motive* is quickened, and gains power and purpose. It is well for poor human nature that it is so.

The operating theatre is crowded; much talk and fun, and all the cordiality and stir of youth. The surgeon with his staff of assistants is there. In comes Ailie: one look at her quiets and abates the eager students. That beautiful old woman is too much for them; they sit down, and are dumb, and gaze at her. These rough boys feel the power of her presence. She walks in quickly, but without haste; dressed in her mutch, her neckerchief, her white dimity short-gown, her black bombazine petticoat, showing her white worsted stockings and her carpet-shoes. Behind her was James with Rab. James sat down in the distance, and took that huge and noble head between his knees. Rab looked perplexed and dangerous; forever cocking his ear and dropping it as fast.

Ailie stepped up on a seat, and laid herself on the table, as her friend the surgeon told her; arranged herself, gave a rapid look at James, shut her eyes,

rested herself on me, and took my hand. The operation was at once begun; it was necessarily slow; and chloroform — one of God's best gifts to his suffering children — was then unknown. The surgeon did his work. The pale face showed its pain, but was still and silent. Rab's soul was working within him; he saw that something strange was going on, — blood flowing from his mistress, and she suffering; his ragged ear was up and importunate; he growled, and gave now and then a sharp, impatient yelp; he would have liked to have done something to that man. But James had him firm, and gave him a glower from time to time, and an intimation of a possible kick: all the better for James, it kept his eye and his mind off Ailie.

It is over: she is dressed, steps gently and decently down from the table, looks for James; then, turning to the surgeon and the students, she curtsies, and in a low, clear voice, begs their pardon if she has behaved ill. The students — all of us — wept like children; the surgeon happed her up carefully, — and, resting on James and me, Ailie went to her room, Rab following. We put her to bed. James took off his heavy shoes, crammed with tackets, heel-capt and toe-capt, and put them carefully under the table, saying, "Maister John, I 'm for nane o' yer strynge nurse bodies for Ailie. I 'll be her nurse, and I 'll gang aboot on my stockin' soles as canny as pussy." And so he did; and handy and clever, and swift and tender as any woman, was that horny-handed, snell, peremptory little man. Everything she got he gave her: he seldom slept; and often I saw his small, shrewd eyes out of the darkness, fixed on her. As before, they spoke little.

Rab behaved well, never moving, showing us how meek and gentle he could be, and occasionally, in his sleep, letting us know that he was demolishing some adversary. He took a walk with me every day, generally to the Candlemaker Row; but he was sombre and mild; declined doing battle, though some fit cases offered, and indeed submitted to sundry indignities; and was always very ready to turn, and came faster back, and trotted up the stair with much lightness, and went straight to that door.

Jess, the mare, had been sent with her weather-worn cart to Howgate, and had doubtless her own dim and placid meditations and confusions on the absence of her master and Rab, and her unnatural freedom from the road and her cart.

For some days Ailie did well. The wound healed "by the first intention;" for, as James said, "Our Ailie's skin 's ower clean to beil." The students came in, quiet and anxious, and surrounded her bed. She said she liked to see their young, honest faces. The surgeon dressed her, and spoke to her in his own short, kind way, pitying her through his eyes, Rab and James outside the circle, — Rab being now reconciled, and even cordial, and having made up his mind that as yet nobody required worrying, but, as you may suppose, *semper paratus*.

So far well; but four days after the operation my patient had a sudden and long shivering, a "groosin'," as she called it. I saw her soon after: her eyes were too bright, her cheek colored; she was restless, and ashamed of being so; the balance was lost; mischief had begun. On looking at the wound, a blush of red told the secret: her pulse was rapid, her breathing anxious and quick; she was n't herself, as she said,

and was vexed at her restlessness. We tried what we could; James did everything, was everywhere; never in the way, never out of it; Rab subsided under the table into a dark place, and was motionless, all but his eye, which followed every one. Ailie got worse; began to wander in her mind, gently; was more demonstrative in her ways to James, rapid in her questions, and sharp at times. He was vexed, and said, "She was never that way afore; no, never." For a time she knew her head was wrong, and was always asking our pardon, — the dear, gentle old woman; then delirium set in strong, without pause. Her brain gave way, and then came that terrible spectacle, —

> "The intellectual power, through words and things,
> Went sounding on its dim and perilous way;"

she sang bits of old songs and Psalms, stopping suddenly, mingling the Psalms of David and the diviner words of his Son and Lord with homely odds and ends and scraps of ballads.

Nothing more touching, or in a sense more strangely beautiful, did I ever witness. Her tremulous, rapid, affectionate, eager, Scotch voice, — the swift, aimless, bewildered mind, the baffled utterance, the bright and perilous eye; some wild words, some household cares, something for James, the names of the dead, Rab called rapidly and in a "fremyt" voice, and he starting up surprised, and slinking off as if he were to blame somehow, or had been dreaming he heard; many eager questions and beseechings which James and I could make nothing of, and on which she seemed to set her all, and then sink back ununderstood. It was very sad, but better than many

things that are not called sad. James hovered about, put out and miserable, but active and exact as ever; read to her, when there was a lull, short bits from the Psalms, prose and metre, chanting the latter in his own rude and serious way, showing great knowledge of the fit words, bearing up like a man, and doating over her as his "ain Ailie." "Ailie, ma woman!" "Ma ain bonnie wee dawtie!"

The end was drawing on: the golden bowl was breaking; the silver cord was fast being loosed, — that *animula blandula, vagula, hospes, comesque*,[1] was about to flee. The body and the soul — companions for sixty years — were being sundered, and taking leave. She was walking alone through the valley of that shadow into which one day we must all enter, — and yet she was not alone, for we know whose rod and staff were comforting her.

One night she had fallen quiet, and, as we hoped, asleep; her eyes were shut. We put down the gas, and sat watching her. Suddenly she sat up in bed, and taking a bed-gown which was lying on it rolled up, she held it eagerly to her breast, — to the right side. We could see her eyes bright with a surprising tenderness and joy, bending over this bundle of clothes. She held it as a woman holds her sucking child; opening out her nightgown impatiently, and holding it close, and brooding over it, and murmuring foolish little words, as over one whom his mother comforteth, and who sucks and is satisfied. It was pitiful and strange to see her wasted, dying look, keen and yet vague — her immense love.

[1] The first words of a famous Latin verse of the Emperor Hadrian, addressed to his soul. Dr. Holmes has translated it:

> "Dear little, flitting, pleasing sprite,
> The body's comrade and its guest."

"Preserve me!" groaned James, giving way, and then she rocked back and forward, as if to make it sleep, hushing it, and wasting on it her infinite fondness. "Wae 's me, doctor! I declare she 's thinkin' it 's that bairn." "What bairn?" "The only bairn we ever had; our wee Mysie, and she 's in the Kingdom, forty years and mair." It was plainly true: the pain in the breast, telling its urgent story to a bewildered, ruined brain, was misread and mistaken; it suggested to her the uneasiness of a breast full of milk, and then the child; and so again once more they were together, and she had her ain wee Mysie in her bosom.

This was the close. She sank rapidly: the delirium left her; but, as she whispered, she was "clean silly;" it was the lightening before the final darkness. After having for some time lain still, her eyes shut, she said, "James!" He came close to her, and, lifting up her calm, clear, beautiful eyes, she gave him a long look, turned to me kindly but shortly, looked for Rab but could not see him, then turned to her husband again, as if she would never leave off looking, shut her eyes, and composed herself. She lay for some time breathing quick, and passed away so gently that, when we thought she was gone, James, in his old-fashioned way, held the mirror to her face. After a long pause, one small spot of dimness was breathed out; it vanished away, and never returned, leaving the blank, clear darkness of the mirror without a stain. "What is our life? it is even a vapor, which appeareth for a little time, and then vanisheth away."

Rab all this time had been full awake and motionless; he came forward beside us: Ailie's hand, which

James had held, was hanging down; it was soaked with his tears; Rab licked it all over carefully, looked at her, and returned to his place under the table.

James and I sat, I don't know how long, but for some time, — saying nothing: he started up abruptly, and with some noise went to the table, and, putting his right fore and middle fingers each into a shoe, pulled them out, and put them on, breaking one of the leather latchets, and muttering in anger, "I never did the like o' that afore!"

I believe he never did; nor after either. "Rab!" he said roughly, and pointing with his thumb to the bottom of the bed. Rab leapt up, and settled himself, his head and eye to the dead face. "Maister John, ye 'll wait for me," said the carrier, and disappeared in the darkness, thundering downstairs in his heavy shoes. I ran to a front window; there he was, already round the house, and out at the gate, fleeing like a shadow.

I was afraid about him, and yet not afraid; so I sat down beside Rab, and, being wearied, fell asleep. I awoke from a sudden noise outside. It was November, and there had been a heavy fall of snow. Rab was *in statu quo;* he heard the noise, too, and plainly knew it, but never moved. I looked out; and there at the gate, in the dim morning, — for the sun was not up, — was Jess and the cart, — a cloud of steam rising from the old mare. I did not see James; he was already at the door, and came up the stairs and met me. It was less than three hours since he left, and he must have posted out — who knows how? — to Howgate, full nine miles off, yoked Jess, and driven her astonished into town. He had an armful of blankets, and was streaming with perspiration.

He nodded to me, spread out on the floor two pairs of clean old blankets, having at their corners "A. G., 1794," in large letters in red worsted. These were the initials of Alison Græme, and James may have looked in at her from without — himself unseen but not unthought of — when he was "wat, wat, and weary," and after having walked many a mile over the hills, may have seen her sitting, while "a' the lave were sleepin'," and by the firelight working her name on the blankets for her ain James's bed.

He motioned Rab down, and, taking his wife in his arms, laid her in the blankets, and happed her carefully and firmly up, leaving the face uncovered; and then, lifting her, he nodded again sharply to me, and with a resolved but utterly miserable face, strode along the passage and downstairs, followed by Rab. I followed with a light; but he did n't need it. I went out, holding stupidly the candle in my hand in the calm, frosty air; we were soon at the gate. I could have helped him, but I saw he was not to be meddled with, and he was strong and did not need it. He laid her down as tenderly, as safely, as he had lifted her out ten days before, — as tenderly as when he had her first in his arms when she was only "A. G.," — sorted her, leaving that beautiful sealed face open to the heavens; and then, taking Jess by the head, he moved away. He did not notice me, neither did Rab, who presided behind the cart.

I stood till they passed through the long shadow of the College, and turned up Nicolson Street. I heard the solitary cart sound through the streets, and die away and come again; and I returned, thinking of that company going up Libberton Brae, then along Roslin Muir, the morning light touching the Pent-

lands and making them like on-looking ghosts, then down the hill through Auchindinny woods, past "haunted Woodhouselee;" and as daybreak came sweeping up the bleak Lammermuirs, and fell on his own door, the company would stop, and James would take the key, and lift Ailie up again, laying her on her own bed, and, having put Jess up, would return with Rab and shut the door.

James buried his wife, with his neighbors mourning, Rab inspecting the solemnity from a distance. It was snow, and that black, ragged hole would look strange in the midst of the swelling, spotless cushion of white. James looked after everything; then rather suddenly fell ill, and took to bed; was insensible when the doctor came, and soon died. A sort of low fever was prevailing in the village, and his want of sleep, his exhaustion, and his misery made him apt to take it. The grave was not difficult to reopen. A fresh fall of snow had again made all things white and smooth; Rab once more looked on, and slunk home to the stable.

And what of Rab? I asked for him next week of the new carrier who got the goodwill of James's business, and was now master of Jess and her cart. "How's Rab?" He put me off, and said rather rudely, "What's *your* business wi' the dowg?" I was not to be so put off. "Where's Rab?" He, getting confused and red, and intermeddling with his hair, said, "'Deed, sir, Rab's deid." "Dead! what did he die of?" "Weel, sir," said he, getting redder, "he did na exactly dee; he was killed. I had to brain him wi' a rack-pin; there was nae doin' wi' him. He lay in the treviss wi' the mear, and wad na

come oot. I tempit him wi' kail and meat, but he wad tak naething, and keepit me frae feedin' the beast, and he was aye gur gurrin', and grup gruppin' me by the legs. I was laith to make awa wi' the auld dowg, — his like was na atween this and Thornhill, — but, 'deed, sir, I could do naething else." I believed him. Fit end for Rab, quick and complete. His teeth and his friends gone, why should he keep the peace and be civil?

OUR DOGS.

I WAS bitten severely by a little dog when with my mother at Moffat Wells, being then three years of age, and I have remained "bitten" ever since in the matter of dogs. I remember that little dog, and can at this moment not only recall my pain and terror — I have no doubt I was to blame — but also her face; and were I allowed to search among the shades in the cynic Elysian fields, I could pick her out still. All my life I have been familiar with these faithful creatures, making friends of them, and speaking to them; and the only time I ever addressed the public, about a year after being bitten, was at the farm of Kirklaw Hill, near Biggar, when the text, given out from an empty cart in which the ploughmen had placed me, was "Jacob's dog," and my entire sermon was as follows: "Some say that Jacob had a black dog (the *o* very long), and some say that Jacob had a white dog, but *I* (imagine the presumption of four years!) say Jacob had a brown dog, and a brown dog it shall be."

I had many intimacies from this time onwards, — Bawtie, of the inn; Keeper, the carrier's bull terrier;

Tiger, a huge tawny mastiff from Edinburgh, which I think must have been an uncle of Rab's; all the sheep dogs at Callands, — Spring, Mavis, Yarrow, Swallow, Cheviot, etc.; but it was not till I was at college, and my brother at the High School, that we possessed a dog.

TOBY

Was the most utterly shabby, vulgar, mean-looking cur I ever beheld: in one word, a *tyke*. He had not one good feature except his teeth and eyes, and his bark, if that can be called a feature. He was not ugly enough to be interesting; his color black and white, his shape leggy and clumsy; altogether what Sydney Smith would have called an extraordinarily ordinary dog; and, as I have said, not even greatly ugly, or, as the Aberdonians have it, *bonnie wi' ill-fauredness*. My brother William found him the centre of attraction to a multitude of small blackguards who were drowning him slowly in Lochend Loch, doing their best to lengthen out the process, and secure the greatest amount of fun with the nearest approach to death. Even then Toby showed his great intellect by pretending to be dead, and thus gaining time and an inspiration. William bought him for twopence, and, as he had it not, the boys accompanied him to Pilrig Street, when I happened to meet him, and giving the twopence to the biggest boy, had the satisfaction of seeing a general engagement of much severity, during which the twopence disappeared; one penny going off with a very small and swift boy, and the other vanishing hopelessly into the grating of a drain.

Toby was for weeks in the house unbeknown to any

one but ourselves two and the cook, and from my grandmother's love of tidiness and hatred of dogs and of dirt, I believe she would have expelled "him whom we saved from drowning," had not he, in his straightforward way, walked into my father's bedroom one night when he was bathing his feet, and introduced himself with a wag of his tail, intimating a general willingness to be happy. My father laughed most heartily, and at last Toby, having got his way to his bare feet, and having begun to lick his soles and between his toes with his small, rough tongue, my father gave such an unwonted shout of laughter that we — grandmother, sisters, and all of us — went in. Grandmother might argue with all her energy and skill, but as surely as the pressure of Tom Jones's infantile fist upon Mr. Allworthy's forefinger undid all the arguments of his sister, so did Toby's tongue and fun prove too many for grandmother's eloquence. I somehow think Toby must have been up to all this, for I think he had a peculiar love for my father ever after, and regarded grandmother from that hour with a careful and cool eye.

Toby, when full grown, was a strong, coarse dog; coarse in shape, in countenance, in hair, and in manner. I used to think that, according to the Pythagorean doctrine, he must have been, or been going to be, a Gilmerton carter. He was of the bull terrier variety, coarsened through much mongrelism and a dubious and varied ancestry. His teeth were good, and he had a large skull, and a rich bark as of a dog three times his size, and a tail which I never saw equaled, — indeed, it was a tail *per se:* it was of immense girth and not short, equal throughout like a policeman's baton; the machinery for working it was of great

power, and acted in a way, as far as I have been able to discover, quite original. We called it his ruler.

When he wished to get into the house, he first whined gently, then growled, then gave a sharp bark, and then came a resounding, mighty stroke which shook the house: this, after much study and watching, we found was done by his bringing the entire length of his solid tail flat upon the door with a sudden and vigorous stroke; it was quite a *tour de force*,[1] or a *coup de queue*,[2] and he was perfect in it at once, his first *bang* authoritative having been as masterly and telling as his last.

With all this inbred vulgar air, he was a dog of great moral excellence, — affectionate, faithful, honest up to his light, with an odd humor as peculiar and as strong as his tail. My father, in his reserved way, was very fond of him, and there must have been very funny scenes with them, for we heard bursts of laughter issuing from his study when they two were by themselves; there was something in him that took that grave, beautiful, melancholy face. One can fancy him in the midst of his books, and sacred work and thoughts, pausing and looking at the secular Toby, who was looking out for a smile to begin his rough fun, and about to end by coursing and *gurrin'* round the room, upsetting my father's books, laid out on the floor for consultation, and himself nearly at times, as he stood watching him, and off his guard and shaking with laughter. Toby had always a great desire to accompany my father up to town; this my father's good taste and sense of dignity, besides his fear of losing his friend (a vain fear!), forbade, and as the decision of character of each was great and nearly

[1] A feat of strength. [2] A stroke of the tail.

equal, it was often a drawn game. Toby ultimately, by making it his entire object, triumphed. He usually was nowhere to be seen on my father leaving; he, however, saw him, and lay in wait at the head of the street, and up Leith Walk he kept him in view from the opposite side like a detective, and then, when he knew it was hopeless to hound him home, he crossed unblushingly over, and joined company, excessively rejoiced of course.

One Sunday he had gone with him to church, and left him at the vestry door. The second psalm was given out, and my father was sitting back in the pulpit, when the door at its back, up which he came from the vestry, was seen to move and gently open, then, after a long pause, a black shining snout pushed its way steadily into the congregation, and was followed by Toby's entire body. He looked somewhat abashed, but snuffing his friend he advanced as if on thin ice, and, not seeing him, put his forelegs on the pulpit, and behold there he was, his own familiar chum. I watched all this, and anything more beautiful than his look of happiness, of comfort, of entire ease, when he beheld his friend,—the smoothing down of the anxious ears, the swing of gladness of that mighty tail,—I don't expect soon to see. My father quietly opened the door, and Toby was at his feet and invisible to all but himself; had he sent old George Peaston, the "minister's man," to put him out, Toby would probably have shown his teeth, and astonished George. He slunk home as soon as he could, and never repeated that exploit.

I never saw in any other dog the sudden transition from discretion, not to say abject cowardice, to blazing and permanent valor. From his earliest years he

showed a general meanness of blood, inherited from many generations of starved, bekicked, and down-trodden forefathers and mothers, resulting in a condition of intense abjectness in all matters of personal fear; anybody, even a beggar, by a *gowl*[1] and a threat of eye, could send him off howling by anticipation, with that mighty tail between his legs. But it was not always so to be, and I had the privilege of seeing courage, reasonable, absolute, and for life, spring up in Toby at once, as did Athené from the skull of Jove. It happened thus: —

Toby was in the way of hiding his culinary bones in the small gardens before his own and the neighboring doors. Mr. Scrymgeour, two doors off, a bulky, choleric, red-haired, red-faced man, — *torvo vultu*,[2] — was, by the law of contrast, a great cultivator of flowers, and he had often scowled Toby into all but non-existence by a stamp of his foot and a glare of his eye. One day, his gate being open, in walks Toby with a huge bone, and, making a hole where Scrymgeour had two minutes before been planting some precious slip, the name of which on paper and on a stick Toby made very light of, substituted his bone, and was engaged covering it, or thinking he was covering it up, with his shoveling nose (a very odd relic of paradise in the dog), when S. spied him through the inner glass door, and was out upon him like the Assyrian, with a terrible *gowl*. I watched them. Instantly Toby made straight at him with a roar, too, and an eye more torve than Scrymgeour's, who, retreating without reserve, fell prostrate, there is reason to believe, in his own lobby. Toby con-

[1] Scotch for *howl*.

[2] Of savage countenance, a phrase from the Latin poet Horace.

tented himself with proclaiming his victory at the door, and returning, finished his bone-planting at his leisure; the enemy, who had scuttled behind the glass-door, glaring at him.

From this moment Toby was an altered dog. Pluck at first sight was lord of all; from that time dated his first tremendous deliverance of tail against the door which we called "come listen to my tail." That very evening he paid a visit to Leo, next door's dog, a big, tyrannical bully and coward, which its master thought a Newfoundland, but whose pedigree we knew better; this brute continued the same system of chronic extermination which was interrupted at Lochend, having Toby down among his feet, and threatening him with instant death two or three times a day. To him Toby paid a visit that very evening, down into his den, and walked about, as much as to say, "Come on, Macduff!" but Macduff did not come on, and henceforward there was an armed neutrality, and they merely stiffened up and made their backs rigid, pretended each not to see the other, walking solemnly round, as is the manner of dogs. Toby worked his new-found faculty thoroughly, but with discretion. He killed cats, astonished beggars, kept his own in his own garden against all comers, and came off victorious in several well-fought battles; but he was not quarrelsome or foolhardy. It was very odd how his carriage changed, holding his head up, and how much pleasanter he was at home. To my father, next to William, who was his Humane Society man, he remained stanch. And what of his end? for the misery of dogs is that they die so soon, or as Sir Walter says, it is well they do; for, if they lived as long as a Christian, and we liked them in proportion,

and they then died, he said that was a thing he could not stand.

His exit was miserable, and had a strange poetic or tragic relation to his entrance. My father was out of town; I was away in England. Whether it was that the absence of my father had relaxed his power of moral restraint, or whether through neglect of the servant he had been desperately hungry, or most likely both being true, Toby was discovered with the remains of a cold leg of mutton, on which he had made an ample meal;[1] this he was in vain endeavoring to plant as of old, in the hope of its remaining undiscovered till to-morrow's hunger returned, the whole shank bone sticking up unmistakably. This was seen by our excellent and Rhadamanthine grandmother, who pronounced sentence on the instant; and next day, as William was leaving for the High School, did he in the sour morning, through an easterly *haur*, behold him "whom he saved from drowning," and whom, with better results than in the case of Launce and Crab,[2] he had taught, as if one should say, "Thus would I teach a dog," dangling by his own chain from his own lamp-post, one of his hind feet just touching the pavement, and his body preternaturally elongated.

William found him dead and warm, and, falling in with the milk-boy at the head of the street, questioned him, and discovered that he was the executioner, and

[1] Toby was in the state of the shepherd boy whom George Webster met in Glenshee, and asked, "My man, were you ever fou'?" "Ay, aince," speaking slowly, as if remembering,— "Ay, aince." "What on?" "Cauld mutton!" — J. B.

[2] Launce is a character in one of Shakespeare's comedies, and Crab is his dog.

had got twopence: he — Toby's every morning crony, who met him and accompanied him up the street and licked the outside of his can — had, with an eye to speed and convenience, and a want of taste, not to say principle and affection, horrible still to think of, suspended Toby's animation beyond all hope. William instantly fell upon him, upsetting his milk and cream, and gave him a thorough licking, to his own intense relief; and, being late, he got from Pyper, who was a martinet, the customary palmies, which he bore with something approaching to pleasure. So died Toby: my father said little, but he missed and mourned his friend.

There is reason to believe that, by one of those curious intertwistings of existence, the milk-boy was that one of the drowning party who got the penny of the twopence.

WYLIE.

Our next friend was an exquisite shepherd dog; fleet, thin-flanked, dainty, and handsome as a small greyhound, with all the grace of silky, waving black-and-tan hair. We got him thus. Being then young and keen botanists, and full of the knowledge and love of Tweedside, having been on every hill-top from Muckle Mendic to Hundleshope and the Lee Pen, and having fished every water from Tarth to the Leithen, we discovered early in spring that young Stewart, author of an excellent book on natural history, a young man of great promise and early death, had found the *Buxbaumia aphylla*, a beautiful and odd-looking moss, west of Newbie heights, in the very month we were that moment in. We resolved to start next day. We walked to Peebles, and then

up Haystoun Glen to the cottage of Adam Cairns, the aged shepherd of the Newbie hirsel, of whom we knew, and who knew of us from his daughter, Nancy Cairns, a servant with Uncle Aitken of Callands. We found our way up the burn with difficulty, as the evening was getting dark; and on getting near the cottage heard them at worship. We got in, and made ourselves known, and got a famous tea, and such cream and oat cake! — old Adam looking on us as "clean dementit" to come out for "a bit moss," which, however, he knew, and with some pride said he would take us in the morning to the place. As we were going into a box bed for the night, two young men came in, and said they were "gaun to burn the water." Off we set. It was a clear, dark, starlight, frosty night. They had their leisters and tar torches, and it was something worth seeing, — the wild flame, the young fellows striking the fish coming to the light, — how splendid they looked with the light on their scales, coming out of the darkness, — the stumblings and quenchings suddenly of the lights as the torch-bearer fell into a deep pool. We got home past midnight, and slept as we seldom sleep now. In the morning Adam, who had been long up, and had been up the "*Hope*" with his dog, when he saw we had wakened, told us there was four inches of snow, and we soon saw it was too true. So we had to go home without our cryptogamic prize.

It turned out that Adam, who was an old man and frail, and had made some money, was going at Whitsunday to leave, and live with his son in Glasgow. We had been admiring the beauty and gentleness and perfect shape of Wylie, the finest colley I ever saw, and said, "What are you going to do with

Wylie?" "'Deed," says he, "I hardly ken. I can na think o' sellin' her, though she's worth four pound, and she'll no like the toun." I said, "Would you let me have her?" and Adam, looking at her fondly, — she came up instantly to him and made of him, — said, "Ay, I wull, if ye'll be gude to her;" and it was settled that when Adam left for Glasgow, she should be sent into Albany Street by the carrier.

She came, and was at once taken to all our hearts, even grandmother liked her; and though she was often pensive, as if thinking of her master and her work on the hills, she made herself at home, and behaved in all respects like a lady. When out with me, if she saw sheep in the streets or road, she got quite excited, and helped the work, and was curiously useful, the being so making her wonderfully happy. And so her little life went on, never doing wrong, always blithe and kind and beautiful. But some months after she came, there was a mystery about her: every Tuesday evening she disappeared; we tried to watch her, but in vain, she was always off by nine P. M., and was away all night, coming back next day wearied and all over mud, as if she had travelled far. She slept all next day. This went on for some months, and we could make nothing of it. Poor dear creature, she looked at us wistfully when she came in, as if she would have told us if she could, and was especially fond, though tired.

Well, one day I was walking across the Grassmarket, with Wylie at my heels, when two shepherds started, and, looking at her, one said, "That's her; that's the wonderfu' wee bitch that naebody kens." I asked him what he meant, and he told me that for months past she had made her appearance by the first

daylight at the "buchts" or sheep-pens in the cattle-market, and worked incessantly, and to excellent purpose, in helping the shepherds to get their sheep and lambs in. The man said with a sort of transport, "She 's a perfect meeracle; flees about like a speerit, and never gangs wrang; wears but never grups, and beats a' oor dowgs. She 's a perfect meeracle, and as soople as a maukin." Then he related how they all knew her, and said, "There 's that wee fell yin; we 'll get them in noo." They tried to coax her to stop and be caught, but no, she was gentle, but off; and for many a day that "wee fell yin" was spoken of by these rough fellows. She continued this amateur work till she died, which she did in peace.

It is very touching, the regard the south-country shepherds have to their dogs. Professor Syme one day, many years ago, when living in Forres Street, was looking out of his window, and he saw a young shepherd striding down North Charlotte Street, as if making for his house; it was midsummer. The man had his dog with him, and Mr. Syme noticed that he followed the dog, and not it him, though he contrived to steer for the house. He came, and was ushered into his room; he wished advice about some ailment, and Mr. Syme saw that he had a bit of twine round the dog's neck, which he let drop out of his hand when he entered the room. He asked him the meaning of this, and he explained that the magistrates had issued a mad-dog proclamation, commanding all dogs to be muzzled or led on pain of death. "And why do you go about as I saw you did before you came in to me?" "Oh," said he, looking awkward, "I did na want Birkie to ken he was tied." Where will you find truer courtesy and finer feeling? He did n't want to hurt Birkie's feelings.

Mr. Carruthers of Inverness told me a new story of these wise sheep dogs. A butcher from Inverness had purchased some sheep at Dingwall, and, giving them in charge to his dog, left the road. The dog drove them on till, coming to a toll, the toll-wife stood before the drove, demanding her dues. The dog looked at her, and, jumping on her back, crossed his forelegs over her arms. The sheep passed through, and the dog took his place behind them, and went on his way.

RAB.

Of Rab I have little to say, indeed have little right to speak of him as one of "our dogs;" but nobody will be sorry to hear anything of that noble fellow. Ailie, the day or two after the operation, when she was well and cheery, spoke about him, and said she would tell me fine stories when I came out, as I promised to do, to see her at Howgate. I asked her how James came to get him. She told me that one day she saw James coming down from Leadburn with the cart; he had been away west, getting eggs and butter, cheese and hens, for Edinburgh. She saw he was in some trouble, and on looking, there was what she thought a young calf being dragged, or, as she called it, "haurled," at the back of the cart. James was in front, and when he came up, very warm and very angry, she saw that there was a huge young dog tied to the cart, struggling and pulling back with all his might, and, as she said, "lookin' fearsom." James, who was out of breath and temper, being past his time, explained to Ailie that this "muckle brute o' a whalp" had been worrying sheep, and terrifying everybody up at Sir George Montgomery's at Macbie

Hill, and that Sir George had ordered him to be hanged, which, however, was sooner said than done, as "the thief" showed his intentions of dying hard. James came up just as Sir George had sent for his gun, and, as the dog had more than once shown a liking for him, he said he "wad gie him a chance;" and so he tied him to his cart. Young Rab, fearing some mischief, had been entering a series of protests all the way, and nearly strangling himself to spite James and Jess, besides giving Jess more than usual to do. "I wish I had let Sir George pit that charge into him, the thrawn brute!" said James. But Ailie had seen that in his foreleg there was a splinter of wood, which he had likely got when objecting to be hanged, and that he was miserably lame. So she got James to leave him with her, and go straight into Edinburgh. She gave him water, and by her woman's wit got his lame paw under a door, so that he could n't suddenly get at her, then with a quick, firm hand she plucked out the splinter, and put in an ample meal. She went in some time after, taking no notice of him, and he came limping up, and laid his great jaws in her lap; from that moment they were "chief," as she said, James finding him mansuete and civil when he returned.

She said it was Rab's habit to make his appearance exactly half an hour before his master, trotting in full of importance, as if to say, "He 's all right, he 'll be here." One morning James came without him. He had left Edinburgh very early, and in coming near Auchindinny, at a lonely part of the road, a man sprang out on him, and demanded his money. James, who was a cool hand, said, "Weel a weel, let me get it," and stepping back, he said to Rab, "Speak till

him, my man." In an instant Rab was standing over him, threatening strangulation if he stirred. James pushed on, leaving Rab in charge; he looked back, and saw that every attempt to rise was summarily put down. As he was telling Ailie the story, up came Rab with that great swing of his. It turned out that the robber was a Howgate lad, the worthless son of a neighbor, and Rab knowing him had let him cheaply off.

ALFRED TENNYSON.

BIOGRAPHICAL SKETCH.

ALFRED TENNYSON, the most famous English poet of the latter half of the nineteenth century, was born August 6, 1809, in the village of Somersby, in Lincolnshire, England. He was one of a large family of children, and at least one of his brothers showed also poetic genius. His father was rector of the English church in the quiet English village, and the young poet grew up in the shelter of a refined home. Mrs. Ritchie, a daughter of Thackeray, tells a pleasant story of the family life: —

"These handsome children had, beyond most children, that wondrous toy at their command which some people call imagination. The boys played great games like Arthur's knights; they were champions and warriors defending a stone heap, or again they would set up opposing camps with a king in the midst of each. . . . When dinner-time came, and they all sat round the table, each in turn put a chapter of his history underneath the potato bowl, — long, endless histories, chapter after chapter, diffuse, absorbing, unending, as are the stories of real life of which each sunrise opens on a new part; some of these romances were in letters like *Clarissa Harlowe*. Alfred used to tell a story which lasted for months, and which was called *The Old Horse*."

When Alfred and his brother Charles were scarcely more than boys, they published a book under the title *Poems by Two Brothers*. A year after this little book came out,

Alfred Tennyson was entered as a student at Trinity College, Cambridge, and there he formed friendships which lasted through life, though one friend, Arthur Hallam by name, the dearest of all, and the promised husband of Tennyson's sister, died in 1833. But he is connected with Tennyson's memory more than all who lived, for his death so moved the poet as to keep him silent for ten years. He had published a volume of poems after leaving the university, and again in 1832, but now he buried himself in study and meditation, seeing but few persons, and brooding over great thoughts which found expression in the series of poems afterward published under the title, *In Memoriam A. H. H.*, that is, To the Memory of Arthur Henry Hallam. In this, one of the famous books of the century, Tennyson seeks to bring life and immortality to light. Carlyle describes him thus at this time: —

"One of the finest-looking men in the world. A great shock of rough dusty-dark hair; bright, laughing hazel eyes; massive aquiline face, most massive, yet most delicate; of sallow-brown complexion, almost Indian-looking; clothes cynically loose, free-and-easy; smokes infinite tobacco. His voice is musical-metallic — fit for loud laughter and piercing wail, and all that may lie between; speech and speculation free and plenteous: I do not meet, in these late decades, such company over a pipe!"

In Memoriam, though written during these ten years of half solitary life, was not published for some time. Meanwhile, in 1842, his *Poems* appeared in two volumes, and gave him at once a high rank; in 1847, he published *The Princess*, and when, in 1850, he published *In Memoriam*, he became the great successor of Wordsworth, who died this same year. He was appointed Poet Laureate in Wordsworth's place, and thereafter was looked upon till his death, October 6, 1892, as the greatest of living English poets.

His position as poet laureate led him to write, from time to time, noble patriotic poems, like the *Ode on the*

Death of the Duke of Wellington, and *The Charge of the Light Brigade.* He showed his ardent love of England in other ways. His *Idylls of the King* was a poetic effort to bring to modern minds the chivalric ideal as dimly shadowed in the tales of King Arthur and the Knights of the Round Table. *Maud* was a passionate protest against a selfish indifference to national honor and mere regard for material wealth, and he wrote tragedies intended to reconstruct old English history. In 1884, he was made Baron of Aldworth and Farringford, so that thereafter he bore the title of Lord Tennyson.

It is impossible to sum up in brief space an estimate of the essence of Tennyson's poetic greatness. In any analysis of it, the purity, elevation, and depth of thought, the pervading quality of imagination, and the constant beauty of structure must primarily be reckoned with. In other words, his mind was amply adequate to supplying him with the most noble and lovely themes, and his mastery over his art enabled him to put them into noble and lovely forms. He gathered up in himself many of the beauties of poets who went before him, and has won the tribute of so much imitation — often by persons no doubt unconscious of imitating — that nearly the whole body of English poetry in our second half century has been different because of him.

ENOCH ARDEN.

Enoch Arden appeared as the principal poem of the volume bearing its name in 1864. It is the main product of a period of reaction from the work which dealt, in the *Idylls of the King*, with the great legends of England. As in other poems of its period, Tennyson attempted to draw near to the actual life of the English people. The sympathetic reader will feel especially in the poem the fitness of the means to the end in view; the many metaphors of the sea, the stress that is laid upon the elements of superstition and the supernatural, — elements well in keeping with the characters of the story. The beauty of the descriptive passages needs no pointing out.

LONG lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moulder'd church; and higher
A long street climbs to one tall-tower'd mill;
And high in heaven behind it a gray down
With Danish barrows; and a hazelwood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

Here on this beach a hundred years ago,
Three children of three houses, Annie Lee,
The prettiest little damsel in the port,
And Philip Ray, the miller's only son,
And Enoch Arden, a rough sailor's lad
Made orphan by a winter shipwreck, play'd

7. *Danish barrows*, burial mounds supposed to date from the Danish incursions into England.

Among the waste and lumber of the shore,
Hard coils of cordage, swarthy fishing-nets,
Anchors of rusty fluke, and boats updrawn;
And built their castles of dissolving sand
To watch them overflow'd, or following up
And flying the white breaker, daily left
The little footprint daily wash'd away.

A narrow cave ran in beneath the cliff;
In this the children play'd at keeping house.
Enoch was host one day, Philip the next,
While Annie still was mistress; but at times
Enoch would hold possession for a week:
"This is my house and this my little wife."
"Mine too," said Philip, "turn and turn about:"
When, if they quarrell'd, Enoch stronger made
Was master: then would Philip, his blue eyes
All flooded with the helpless wrath of tears,
Shriek out, "I hate you, Enoch," and at this
The little wife would weep for company,
And pray them not to quarrel for her sake,
And say she would be little wife to both.

But when the dawn of rosy childhood past,
And the new warmth of life's ascending sun
Was felt by either, either fixt his heart
On that one girl; and Enoch spoke his love,
But Philip loved in silence; and the girl
Seem'd kinder unto Philip than to him;
But she loved Enoch: tho' she knew it not,
And would if ask'd deny it. Enoch set
A purpose evermore before his eyes,

36. A line which skillfully foreshadows the tragedy of the poem.

To hoard all savings to the uttermost,
To purchase his own boat, and make a home
For Annie: and so prosper'd that at last
A luckier or a bolder fisherman,
A carefuller in peril, did not breathe
For leagues along that breaker-beaten coast
Than Enoch. Likewise had he served a year
On board a merchantman, and made himself
Full sailor; and he thrice had pluck'd a life
From the dread sweep of the down-streaming seas:
And all men look'd upon him favorably:
And ere he touch'd his one-and-twentieth May
He purchased his own boat, and made a home
For Annie, neat and nestlike, halfway up
The narrow street that clamber'd toward the mill.

Then, on a golden autumn eventide,
The younger people making holiday,
With bag and sack and basket, great and small,
Went nutting to the hazels. Philip stay'd
(His father lying sick and needing him)
An hour behind; but as he climb'd the hill,
Just where the prone edge of the wood began
To feather toward the hollow, saw the pair,
Enoch and Annie, sitting hand-in-hand,
His large gray eyes and weather-beaten face
All-kindled by a still and sacred fire,
That burn'd as on an altar. Philip look'd,
And in their eyes and faces read his doom;
Then, as their faces drew together, groan'd,
And slipt aside, and like a wounded life
Crept down into the hollows of the wood;

54. *Full sailor* may be taken as equivalent to "able seaman."
67, 68. Where the woods grew thinner and lighter.

There, while the rest were loud in merrymaking,
Had his dark hour unseen, and rose and past
Bearing a lifelong hunger in his heart.

So these were wed, and merrily rang the bells,
And merrily ran the years, seven happy years,
Seven happy years of health and competence,
And mutual love and honorable toil;
With children; first a daughter. In him woke,
With his first babe's first cry, the noble wish
To save all earnings to the uttermost,
And give his child a better bringing-up
Than his had been, or hers; a wish renew'd,
When two years after came a boy to be
The rosy idol of her solitudes,
While Enoch was abroad on wrathful seas,
Or often journeying landward; for in truth
Enoch's white horse, and Enoch's ocean-spoil
In ocean-smelling osier, and his face,
Rough-redden'd with a thousand winter gales,
Not only to the market-cross were known,
But in the leafy lanes behind the down,
Far as the portal-warding lion-whelp
And peacock-yewtree of the lonely Hall,
Whose Friday fare was Enoch's ministering.

Then came a change, as all things human change.
Ten miles to northward of the narrow port

94. *Osier*, i. e. basket.

96. Many English villages have an old stone cross in the market-place.

98. The heraldic device over the portal to the hall, supposed to stand as a guard (warding).

99. A yew-tree cut, after the fashion of old gardening, into the form of a peacock.

Open'd a larger haven: thither used
Enoch at times to go by land or sea;
And once when there, and clambering on a mast
In harbor, by mischance he slipt and fell:
A limb was broken when they lifted him;
And while he lay recovering there, his wife
Bore him another son, a sickly one:
Another hand crept too across his trade
Taking her bread and theirs: and on him fell,
Altho' a grave and staid God-fearing man,
Yet lying thus inactive, doubt and gloom.
He seem'd, as in a nightmare of the night,
To see his children leading evermore
Low miserable lives of hand-to-mouth,
And her he loved, a beggar: then he pray'd
"Save them from this, whatever comes to me."
And while he pray'd, the master of that ship
Enoch had served in, hearing his mischance,
Came, for he knew the man and valued him,
Reporting of his vessel China-bound,
And wanting yet a boatswain. Would he go?
There yet were many weeks before she sail'd,
Sail'd from this port. Would Enoch have the place?
And Enoch all at once assented to it,
Rejoicing at that answer to his prayer.

So now that shadow of mischance appear'd
No graver than as when some little cloud
Cuts off the fiery highway of the sun,
And isles a light in the offing: yet the wife —
When he was gone — the children — what to do?

131. At sea on half cloudy days one often notices a bit of sunlight standing out on the water like an island.

Then Enoch lay long-pondering on his plans;
To sell the boat — and yet he loved her well —
How many a rough sea had he weather'd in her!
He knew her, as a horseman knows his horse —
And yet to sell her — then with what she brought
Buy goods and stores — set Annie forth in trade
With all that seamen needed or their wives —
So might she keep the house while he was gone.
Should he not trade himself out yonder? go
This voyage more than once? yea, twice or thrice —
As oft as needed — last, returning rich,
Become the master of a larger craft,
With fuller profits lead an easier life,
Have all his pretty young ones educated,
And pass his days in peace among his own.

Thus Enoch in his heart determined all:
Then moving homeward came on Annie pale,
Nursing the sickly babe, her latest-born.
Forward she started with a happy cry,
And laid the feeble infant in his arms;
Whom Enoch took, and handled all his limbs,
Appraised his weight and fondled father-like,
But had no heart to break his purposes
To Annie, till the morrow, when he spoke.

Then first since Enoch's golden ring had girt
Her finger, Annie fought against his will:
Yet not with brawling opposition she,
But manifold entreaties, many a tear,
Many a sad kiss by day by night renew'd
(Sure that all evil would come out of it)

142. *Voyage* must be read as a dissyllable, not too pronouncedly.

Besought him, supplicating, if he cared
For her or his dear children, not to go.
He not for his own self caring but her,
Her and her children, let her plead in vain;
So grieving held his will, and bore it thro'.

For Enoch parted with his old sea-friend,
Bought Annie goods and stores, and set his hand
To fit their little streetward sitting-room
With shelf and corner for the goods and stores.
So all day long till Enoch's last at home,
Shaking their pretty cabin, hammer and axe,
Auger and saw, while Annie seem'd to hear
Her own death-scaffold raising, shrill'd and rang,
Till this was ended, and his careful hand, —
The space was narrow, — having order'd all
Almost as neat and close as Nature packs
Her blossom or her seedling, paused; and he,
Who needs would work for Annie to the last,
Ascending tired, heavily slept till morn.

And Enoch faced this morning of farewell
Brightly and boldly. All his Annie's fears,
Save as his Annie's, were a laughter to him.
Yet Enoch as a brave God-fearing man
Bow'd himself down, and in that mystery
Where God-in-man is one with man-in-God,
Pray'd for a blessing on his wife and babes,
Whatever came to him: and then he said
"Annie, this voyage by the grace of God
Will bring fair weather yet to all of us.
Keep a clean hearth and a clear fire for me,

165. Not an easy line to read with proper stress; *self* should be dwelt upon, and a certain pause made after *caring*.

For I 'll be back, my girl, before you know it."
Then lightly rocking baby's cradle, "and he,
This pretty, puny, weakly little one,—
Nay — for I love him all the better for it —
God bless him, he shall sit upon my knees
And I will tell him tales of foreign parts,
And make him merry, when I come home again.
Come, Annie, come, cheer up before I go."

Him running on thus hopefully she heard,
And almost hoped herself; but when he turn'd
The current of his talk to graver things,
In sailor fashion roughly sermonizing
On providence and trust in Heaven, she heard,
Heard and not heard him; as the village girl,
Who sets her pitcher underneath the spring,
Musing on him that used to fill it for her,
Hears and not hears, and lets it overflow.

At length she spoke, "O Enoch, you are wise;
And yet for all your wisdom well know I
That I shall look upon your face no more."

"Well then," said Enoch, "I shall look on yours.
Annie, the ship I sail in passes here
(He named the day), get you a seaman's glass,
Spy out my face, and laugh at all your fears."

But when the last of those last moments came,
"Annie, my girl, cheer up, be comforted,
Look to the babes, and till I come again,
Keep everything shipshape, for I must go.
And fear no more for me; or if you fear

213. Another significant prophecy, as in line 36.

Cast all your cares on God; that anchor holds.
Is He not yonder in those uttermost
Parts of the morning? if I flee to these
Can I go from him? and the sea is His,
The sea is His: He made it."

Enoch rose,
Cast his strong arms about his drooping wife,
And kiss'd his wonder-stricken little ones;
But for the third, the sickly one, who slept
After a night of feverous wakefulness,
When Annie would have raised him Enoch said,
"Wake him not; let him sleep; how should the child
Remember this?" and kiss'd him in his cot.
But Annie from her baby's forehead clipt
A tiny curl, and gave it: this he kept
Thro' all his future; but now hastily caught
His bundle, waved his hand, and went his way.

She when the day, that Enoch mention'd, came,
Borrow'd a glass, but all in vain: perhaps
She could not fix the glass to suit her eye;
Perhaps her eye was dim, hand tremulous;
She saw him not: and while he stood on deck
Waving, the moment and the vessel past.

Ev'n to the last dip of the vanishing sail
She watch'd it, and departed weeping for him;
Then, tho' she mourn'd his absence as his grave,
Set her sad will no less to chime with his,
But throve not in her trade, not being bred

222–226. The use of Bible language at this moment is quite in harmony with Enoch's character.

To barter, nor compensating the want
By shrewdness, neither capable of lies,
Nor asking overmuch and taking less,
And still foreboding "what would Enoch say?"
For more than once, in days of difficulty
And pressure, had she sold her wares for less
Than what she gave in buying what she sold:
She fail'd and sadden'd knowing it; and thus,
Expectant of that news which never came,
Gain'd for her own a scanty sustenance,
And lived a life of silent melancholy.

Now the third child was sickly-born and grew
Yet sicklier, tho' the mother cared for it
With all a mother's care: nevertheless,
Whether her business often call'd her from it,
Or thro' the want of what it needed most,
Or means to pay the voice who best could tell
What most it needed — howsoe'er it was,
After a lingering, — ere she was aware, —
Like the caged bird escaping suddenly,
The little innocent soul flitted away.

In that same week when Annie buried it,
Philip's true heart, which hunger'd for her peace
(Since Enoch left he had not look'd upon her),
Smote him, as having kept aloof so long.
"Surely," said Philip, "I may see her now,
May be some little comfort;" therefore went,
Past thro' the solitary room in front,
Paused for a moment at an inner door,
Then struck it thrice, and, no one opening,
Enter'd; but Annie, seated with her grief,
Fresh from the burial of her little one,

Cared not to look on any human face,
But turn'd her own toward the wall and wept.
Then Philip standing up said falteringly,
"Annie, I came to ask a favor of you."

He spoke; the passion in her moan'd reply,
"Favor from one so sad and so forlorn
As I am!" half abash'd him; yet unask'd,
His bashfulness and tenderness at war,
He set himself beside her, saying to her:

"I came to speak to you of what he wish'd,
Enoch, your husband: I have ever said
You chose the best among us — a strong man:
For where he fixt his heart he set his hand
To do the thing he will'd, and bore it thro'.
And wherefore did he go this weary way,
And leave you lonely? not to see the world —
For pleasure? — nay, but for the wherewithal
To give his babes a better bringing-up
Than his had been, or yours: that was his wish.
And if he come again, vext will he be
To find the precious morning hours were lost.
And it would vex him even in his grave,
If he could know his babes were running wild
Like colts about the waste. So, Annie, now —
Have we not known each other all our lives? —
I do beseech you by the love you bear
Him and his children not to say me nay —
For, if you will, when Enoch comes again,
Why then he shall repay me — if you will,
Annie — for I am rich and well-to-do.
Now let me put the boy and girl to school:
This is the favor that I came to ask."

Then Annie with her brows against the wall
Answer'd, "I cannot look you in the face;
I seem so foolish and so broken down.
When you came in my sorrow broke me down;
And now I think your kindness breaks me down;
But Enoch lives; that is borne in on me;
He will repay you: money can be repaid;
Not kindness such as yours."

And Philip ask'd
"Then you will let me, Annie?"

There she turn'd,
She rose, and fixt her swimming eyes upon him,
And dwelt a moment on his kindly face,
Then calling down a blessing on his head
Caught at his hand, and wrung it passionately,
And past into the little garth beyond.
So lifted up in spirit he moved away.

Then Philip put the boy and girl to school,
And bought them needful books, and every way,
Like one who does his duty by his own,
Made himself theirs; and tho' for Annie's sake,
Fearing the lazy gossip of the port,
He oft denied his heart his dearest wish,
And seldom crost her threshold, yet he sent
Gifts by the children, garden-herbs and fruit,
The late and early roses from his wall,
Or conies from the down, and now and then,
With some pretext of fineness in the meal
To save the offence of charitable, flour
From his tall mill that whistled on the waste.

339. To make it seem not like a gift of charity.

But Philip did not fathom Annie's mind:
Scarce could the woman when he came upon her,
Out of full heart and boundless gratitude
Light on a broken word to thank him with.
But Philip was her children's all-in-all;
From distant corners of the street they ran
To greet his hearty welcome heartily;
Lords of his house and of his mill were they;
Worried his passive ear with petty wrongs
Or pleasures, hung upon him, play'd with him,
And call'd him Father Philip. Philip gain'd
As Enoch lost; for Enoch seem'd to them
Uncertain as a vision or a dream,
Faint as a figure seen in early dawn
Down at the far end of an avenue,
Going we know not where: and so ten years,
Since Enoch left his hearth and native land,
Fled forward, and no news of Enoch came.

It chanced one evening Annie's children long'd
To go with others nutting to the wood,
And Annie would go with them; then they begg'd
For Father Philip (as they call'd him) too:
Him, like the working bee in blossom-dust,
Blanch'd with his mill, they found; and saying to him,
"Come with us, Father Philip," he denied;
But when the children pluck'd at him to go,
He laugh'd, and yielded readily to their wish,
For was not Annie with them? and they went.

But after scaling half the weary down,
Just where the prone edge of the wood began

370. The repetition here of the phrase in line 67 is one of the instances of the device used in the poem to bind together the

To feather toward the hollow, all her force
Fail'd her; and sighing, "Let me rest," she said:
So Philip rested with her well-content;
While all the younger ones with jubilant cries
Broke from their elders, and tumultuously
Down thro' the whitening hazels made a plunge
To the bottom, and dispersed, and bent or broke
The lithe reluctant boughs to tear away
Their tawny clusters, crying to each other
And calling, here and there, about the wood.

But Philip sitting at her side forgot
Her presence, and remember'd one dark hour
Here in this wood, when like a wounded life
He crept into the shadow: at last he said,
Lifting his honest forehead, "Listen, Annie,
How merry they are down yonder in the wood.
Tired, Annie?" for she did not speak a word.
"Tired?" but her face had fall'n upon her hands;
At which, as with a kind of anger in him,
"The ship was lost," he said, "the ship was lost!
No more of that! why should you kill yourself
And make them orphans quite?" And Annie said
"I thought not of it: but — I know not why —
Their voices make me feel so solitary."

Then Philip coming somewhat closer spoke.
"Annie, there is a thing upon my mind,
And it has been upon my mind so long,
That tho' I know not when it first came there,
I know that it will out at last. Oh, Annie,
It is beyond all hope, against all chance,

two parts of the tragedy and make it all one. Compare lines 80 and 507, for a similar practice; still others will be found.

That he who left you ten long years ago
Should still be living; well then — let me speak:
I grieve to see you poor and wanting help:
I cannot help you as I wish to do
Unless — they say that women are so quick —
Perhaps you know what I would have you know —
I wish you for my wife. I fain would prove
A father to your children: I do think
They love me as a father: I am sure
That I love them as if they were mine own;
And I believe, if you were fast my wife,
That after all these sad uncertain years,
We might be still as happy as God grants
To any of His creatures. Think upon it:
For I am well-to-do — no kin, no care,
No burthen, save my care for you and yours:
And we have known each other all our lives,
And I have loved you longer than you know."

Then answer'd Annie; tenderly she spoke:
"You have been as God's good angel in our house.
God bless you for it, God reward you for it,
Philip, with something happier than myself.
Can one love twice? can you be ever loved
As Enoch was? what is it that you ask?"
"I am content," he answer'd, "to be loved
A little after Enoch." "Oh," she cried,
Scared as it were, "dear Philip, wait a while:
If Enoch comes — but Enoch will not come —
Yet wait a year, a year is not so long:
Surely I shall be wiser in a year:
Oh, wait a little!" Philip sadly said,
"Annie, as I have waited all my life
I well may wait a little." "Nay," she cried,

"I am bound: you have my promise — in a year;
Will you not bide your year as I bide mine?"
And Philip answer'd, "I will bide my year."

Here both were mute, till Philip glancing up
Beheld the dead flame of the fallen day
Pass from the Danish barrow overhead;
Then, fearing night and chill for Annie, rose,
And sent his voice beneath him thro' the wood.
Up came the children laden with their spoil;
Then all descended to the port, and there
At Annie's door he paused and gave his hand,
Saying gently, "Annie, when I spoke to you,
That was your hour of weakness. I was wrong.
I am always bound to you, but you are free."
Then Annie weeping answered, "I am bound."

She spoke; and in one moment as it were,
While yet she went about her household ways,
Ev'n as she dwelt upon his latest words,
That he had loved her longer than she knew,
That autumn into autumn flash'd again,
And there he stood once more before her face,
Claiming her promise. "Is it a year?" she ask'd.
"Yes, if the nuts," he said, "be ripe again:
Come out and see." But she — she put him off —
So much to look to — such a change — a month —
Give her a month — she knew that she was bound —
A month — no more. Then Philip with his eyes
Full of that lifelong hunger, and his voice
Shaking a little like a drunkard's hand,
"Take your own time, Annie, take your own time."
And Annie could have wept for pity of him;
And yet she held him on delayingly

With many a scarce-believable excuse,
Trying his truth and his long-sufferance,
Till half another year had slipt away.

By this the lazy gossips of the port,
Abhorrent of a calculation crost,
Began to chafe as at a personal wrong.
Some thought that Philip did but trifle with her;
Some that she but held off to draw him on;
And others laugh'd at her and Philip too,
As simple folk that knew not their own minds;
And one, in whom all evil fancies clung
Like serpent eggs together, laughingly
Would hint at worse in either. Her own son
Was silent, tho' he often look'd his wish;
But evermore the daughter prest upon her
To wed the man so dear to all of them
And lift the household out of poverty;
And Philip's rosy face contracting grew
Careworn and wan; and all these things fell on her
Sharp as reproach.

At last one night it chanced
That Annie could not sleep, but earnestly
Pray'd for a sign, "my Enoch, is he gone?"
Then compass'd round by the blind wall of night
Brook'd not the expectant terror of her heart,
Started from bed, and struck herself a light,
Then desperately seized the holy Book,

470. Angry that their expectations were not fulfilled.

491. From early times one form of divination has been to read a personal meaning in passages selected by chance from books. The Æneid of Virgil was often used, and in England the Bible has been put to the same service, by persons like

Suddenly set it wide to find a sign,
Suddenly put her finger on the text,
"Under the palm-tree." That was nothing to her:
No meaning there: she closed the Book and slept:
When lo! her Enoch sitting on a height,
Under a palm-tree, over him the Sun:
"He is gone," she thought, "he is happy, he is singing
Hosanna in the highest: yonder shines
The Sun of Righteousness, and these be palms
Whereof the happy people strowing cried
'Hosanna in the highest!'" Here she woke,
Resolved, sent for him and said wildly to him,
"There is no reason why we should not wed."
"Then for God's sake," he answer'd, "both our sakes,
So you will wed me, let it be at once."

So these were wed and merrily rang the bells,
Merrily rang the bells and they were wed.
But never merrily beat Annie's heart.
A footstep seem'd to fall beside her path,
She knew not whence; a whisper on her ear,
She knew not what; nor loved she to be left
Alone at home, nor ventured out alone.
What ail'd her then, that ere she enter'd, often,
Her hand dwelt lingeringly on the latch,
Fearing to enter: Philip thought he knew:
Such doubts and fears were common to her state,

Annie, since the days of the Puritans. In George Eliot's *Adam Bede*, Dinah Morris makes important use of the practice. "And when I've opened the Bible for direction," she says, "I've always lighted on some clear word to tell me where my work lay."

494. Judges iv. 5.

Being with child: but when her child was born,
Then her new child was as herself renew'd,
Then the new mother came about her heart,
Then her good Philip was her all-in-all,
And that mysterious instinct wholly died.

And where was Enoch? prosperously sail'd
The ship Good Fortune, tho' at setting forth
The Biscay, roughly ridging eastward, shook
And almost overwhelm'd her, yet unvext
She slipt across the summer of the world,
Then after a long tumble about the Cape
And frequent interchange of foul and fair,
She passing thro' the summer world again,
The breath of heaven came continually
And sent her sweetly by the golden isles,
Till silent in her oriental haven.

There Enoch traded for himself, and bought
Quaint monsters for the market of those times,
A gilded dragon, also, for the babes.

Less lucky her home-voyage: at first indeed
Thro' many a fair sea-circle, day by day,
Scarce-rocking her full-busted figure-head
Stared o'er the ripple feathering from her bows:
Then follow'd calms, and then winds variable,
Then baffling, a long course of them; and last
Storm, such as drove her under moonless heavens
Till hard upon the cry of "breakers" came

527. This of course refers to the region about the equator.
537. *Voyage* here is more nearly one syllable.
538. There is a constant impression at sea of being at the centre of a vast circle.

The crash of ruin, and the loss of all
But Enoch and two others. Half the night,
Buoy'd upon floating tackle and broken spars,
These drifted, stranding on an isle at morn
Rich, but the loneliest in a lonely sea.

No want was there of human sustenance,
Soft fruitage, mighty nuts, and nourishing roots;
Nor save for pity was it hard to take
The helpless life so wild that it was tame.
There in a seaward-gazing mountain-gorge
They built, and thatch'd with leaves of palm, a hut,
Half hut, half native cavern. So the three,
Set in this Eden of all plenteousness,
Dwelt with eternal summer, ill-content.

For one, the youngest, hardly more than boy,
Hurt in that night of sudden ruin and wreck,
Lay lingering out a five-years' death-in-life.
They could not leave him. After he was gone,
The two remaining found a fallen stem;
And Enoch's comrade, careless of himself,
Fire-hollowing this in Indian fashion, fell
Sun-stricken, and that other lived alone.
In those two deaths he read God's warning, "Wait."

The mountain wooded to the peak, the lawns
And winding glades high up like ways to Heaven,
The slender coco's drooping crown of plumes,
The lightning flash of insect and of bird,
The lustre of the long convolvuluses
That coil'd around the stately stems, and ran
Ev'n to the limit of the land, the glows

563. *Stem*, a tree-trunk of which they tried to make a canoe.

And glories of the broad belt of the world,
All these he saw; but what he fain had seen
He could not see, the kindly human face,
Nor ever hear a kindly voice, but heard
The myriad shriek of wheeling ocean-fowl,
The league-long roller thundering on the reef,
The moving whisper of huge trees that branch'd
And blossom'd in the zenith, or the sweep
Of some precipitous rivulet to the wave,
As down the shore he ranged, or all day long
Sat often in the seaward-gazing gorge,
A shipwreck'd sailor, waiting for a sail:
No sail from day to day, but every day
The sunrise broken into scarlet shafts
Among the palms and ferns and precipices;
The blaze upon the waters to the east:
The blaze upon his island overhead;
The blaze upon the waters to the west;
Then the great stars that globed themselves in Heaven,
The hollower-bellowing ocean, and again
The scarlet shafts of sunrise — but no sail.

There often as he watch'd or seem'd to watch,
So still, the golden lizard on him paused,
A phantom made of many phantoms moved
Before him, haunting him, or he himself
Moved haunting people, things and places, known
Far in a darker isle beyond the line;
The babes, their babble, Annie, the small house,
The climbing street, the mill, the leafy lanes,

575. *Broad belt of the world,* the ocean; the ancients, indeed, had such a conception of it.

597. So much was he a part of nature.

The peacock-yewtree and the lonely Hall,
The horse he drove, the boat he sold, the chill
November dawns and dewy-glooming downs,
The gentle shower, the smell of dying leaves,
And the low moan of leaden-color'd seas.

Once likewise, in the ringing of his ears,
Tho' faintly, merrily — far and far away —
He heard the pealing of his parish bells;
Then, tho' he knew not wherefore, started up
Shuddering, and when the beauteous hateful isle
Return'd upon him, had not his poor heart
Spoken with That, which being everywhere
Lets none who speaks with Him seem all alone,
Surely the man had died of solitude.

Thus over Enoch's early-silvering head
The sunny and rainy seasons came and went
Year after year. His hopes to see his own,
And pace the sacred old familiar fields,
Not yet had perish'd, when his lonely doom
Came suddenly to an end. Another ship
(She wanted water) blown by baffling winds,
Like the Good Fortune, from her destined course,
Stay'd by this isle, not knowing where she lay:
For since the mate had seen at early dawn
Across a break on the mist-wreathen isle
The silent water slipping from the hills,
They sent a crew that landing burst away
In search of stream or fount, and fill'd the shores
With clamor. Downward from his mountain gorge
Stept the long-hair'd, long-bearded solitary,
Brown, looking hardly human, strangely clad,
Muttering and mumbling, idiot-like it seem'd,

With inarticulate rage, and making signs
They knew not what: and yet he led the way
To where the rivulets of sweet water ran;
And ever as he mingled with the crew,
And heard them talking, his long-bounden tongue
Was loosen'd, till he made them understand;
Whom, when their casks were fill'd they took aboard
And there the tale he utter'd brokenly,
Scarce-credited at first but more and more,
Amazed and melted all who listen'd to it;
And clothes they gave him and free passage home;
But oft he work'd among the rest and shook
His isolation from him. None of these
Came from his county, or could answer him,
If question'd, aught of what he cared to know.
And dull the voyage was with long delays,
The vessel scarce sea-worthy; but evermore
His fancy fled before the lazy wind
Returning, till beneath a clouded moon
He like a lover down thro' all his blood
Drew in the dewy meadowy morning-breath
Of England, blown across her ghostly wall:
And that same morning officers and men
Levied a kindly tax upon themselves,
Pitying the lonely man, and gave him it:
Then moving up the coast they landed him,
Ev'n in that harbor whence he sail'd before.

There Enoch spoke no word to any one,
But homeward — home — what home? had he a home? —

638. *Sweet water*, not salt.
651. *Voyage*, two syllables again.
657. *Her ghostly wall*, the chalk cliffs of the south coast.

His home, he walk'd. Bright was that afternoon,
Sunny but chill; till drawn thro' either chasm,
Where either haven open'd on the deeps,
Roll'd a sea-haze and whelm'd the world in gray;
Cut off the length of highway on before,
And left but narrow breadth to left and right
Of wither'd holt or tilth or pasturage.
On the nigh-naked tree the robin piped
Disconsolate, and thro' the dripping haze
The dead weight of the dead leaf bore it down:
Thicker the drizzle grew, deeper the gloom;
Last, as it seem'd, a great mist-blotted light
Flared on him, and he came upon the place.

Then down the long street having slowly stolen,
His heart foreshadowing all calamity,
His eyes upon the stones, he reach'd the home
Where Annie lived and loved him, and his babes
In those far-off seven happy years were born;
But finding neither light nor murmur there
(A bill of sale gleam'd thro' the drizzle) crept
Still downward thinking, "dead, or dead to me!"

Down to the pool and narrow wharf he went,
Seeking a tavern which of old he knew,
A front of timber-crost antiquity,
So propt, worm-eaten, ruinously old,
He thought it must have gone; but he was gone
Who kept it; and his widow, Miriam Lane,
With daily-dwindling profits held the house;

667. See line 102.

688. A house of plaster crossed with timbers, "half-timbered" as it is called; a style of architecture made familiar by the pictures of Shakespeare's birthplace.

A haunt of brawling seamen once, but now
Stiller, with yet a bed for wandering men.
There Enoch rested silent many days.

But Miriam Lane was good and garrulous,
Nor let him be, but often breaking in,
Told him, with other annals of the port,
Not knowing — Enoch was so brown, so bow'd,
So broken — all the story of his house.
His baby's death, her growing poverty,
How Philip put her little ones to school,
And kept them in it, his long wooing her,
Her slow consent, and marriage, and the birth
Of Philip's child: and o'er his countenance
No shadow past, nor motion: any one,
Regarding, well had deem'd he felt the tale
Less than the teller; only when she closed,
"Enoch, poor man, was cast away and lost,"
He, shaking his gray head pathetically,
Repeated muttering, "cast away and lost;"
Again in deeper inward whispers, "lost!"

But Enoch yearned to see her face again;
"If I might look on her sweet face again
And know that she is happy." So the thought
Haunted and harass'd him, and drove him forth,
At evening when the dull November day
Was growing duller twilight, to the hill.
There he sat down gazing on all below;
There did a thousand memories roll upon him,
Unspeakable for sadness. By and by
The ruddy square of comfortable light,
Far-blazing from the rear of Philip's house,
Allured him, as the beacon-blaze allures

The bird of passage, till he madly strikes
Against it, and beats out his weary life.

For Philip's dwelling fronted on the street,
The latest house to landward; but behind,
With one small gate that open'd on the waste,
Flourish'd a little garden square and wall'd:
And in it throve an ancient evergreen,
A yewtree, and all round it ran a walk
Of shingle, and a walk divided it:
But Enoch shunn'd the middle walk and stole
Up by the wall, behind the yew; and thence
That which he better might have shunn'd, if griefs
Like his have worse or better, Enoch saw.

For cups and silver on the burnish'd board
Sparkled and shone; so genial was the hearth:
And on the right hand of the hearth he saw
Philip, the slighted suitor of old times,
Stout, rosy, with his babe across his knees;
And o'er her second father stoopt a girl,
A later but a loftier Annie Lee,
Fair-hair'd and tall, and from her lifted hand
Dangled a length of ribbon and a ring
To tempt the babe, who rear'd his creasy arms,
Caught at, and ever miss'd it, and they laugh'd:
And on the left hand of the hearth he saw
The mother glancing often toward her babe,
But turning now and then to speak with him,
Her son, who stood beside her tall and strong,
And saying that which pleased him, for he smiled.

728. *Latest*, last.
733. *Shingle*, gravel from the seashore.

Now when the dead man come to life beheld
His wife his wife no more, and saw the babe
Hers, yet not his, upon the father's knee,
And all the warmth, the peace, the happiness,
And his own children tall and beautiful,
And him, that other, reigning in his place,
Lord of his rights and of his children's love, —
Then he, tho' Miriam Lane had told him all,
Because things seen are mightier than things heard,
Stagger'd and shook, holding the branch, and fear'd
To send abroad a shrill and terrible cry,
Which in one moment, like the blast of doom,
Would shatter all the happiness of the hearth.

He therefore turning softly like a thief,
Lest the harsh shingle should grate underfoot,
And feeling all along the garden wall,
Lest he should swoon and tumble and be found,
Crept to the gate, and open'd it, and closed,
As lightly as a sick man's chamber-door,
Behind him, and came out upon the waste.

And there he would have knelt, but that his knees
Were feeble, so that falling prone he dug
His fingers into the wet earth, and pray'd.

"Too hard to bear! why did they take me thence?
O God Almighty, blessed Saviour, Thou
That didst uphold me on my lonely isle,
Uphold me, Father, in my loneliness
A little longer! aid me, give me strength
Not to tell her, never to let her know.
Help me not to break in upon her peace.
My children too! must I not speak to these?

They know me not. I should betray myself.
Never: no father's kiss for me — the girl
So like her mother, and the boy, my son."

There speech and thought and nature fail'd a little
And he lay tranced; but when he rose and paced
Back toward his solitary home again,
All down the long and narrow street he went
Beating it in upon his weary brain,
As tho' it were the burthen of a song,
"Not to tell her, never to let her know."

He was not all unhappy. His resolve
Upbore him, and firm faith, and evermore
Prayer from a living source within the will,
And beating up thro' all the bitter world,
Like fountains of sweet water in the sea,
Kept him a living soul. "This miller's wife,"
He said to Miriam, "that you spoke about,
Has she no fear that her first husband lives?"
"Ay, ay, poor soul," said Miriam, "fear enow!
If you could tell her you had seen him dead,
Why, that would be her comfort;" and he thought
"After the Lord has call'd me she shall know,
I wait His time;" and Enoch set himself,
Scorning an alms, to work whereby to live.
Almost to all things could he turn his hand.
Cooper he was and carpenter, and wrought
To make the boatmen fishing-nets, or help'd
At lading and unlading the tall barks,
That brought the stinted commerce of those days;
Thus earn'd a scanty living for himself:
Yet since he did but labor for himself,

799. See line 638.

Work without hope, there was not life in it
Whereby the man could live; and as the year
Roll'd itself round again to meet the day
When Enoch had return'd, a languor came
Upon him, gentle sickness, gradually
Weakening the man, till he could do no more,
But kept the house, his chair, and last his bed.
And Enoch bore his weakness cheerfully.
For sure no gladlier does the stranded wreck
See thro' the gray skirts of a lifting squall
The boat that bears the hope of life approach
To save the life despair'd of, than he saw
Death dawning on him, and the close of all.

For thro' that dawning gleam'd a kindlier hope
On Enoch thinking, "after I am gone,
Then may she learn I lov'd her to the last."
He call'd aloud for Miriam Lane and said
"Woman, I have a secret — only swear,
Before I tell you — swear upon the book
Not to reveal it, till you see me dead."
"Dead," clamor'd the good woman, "hear him talk;
I warrant, man, that we shall bring you round."
"Swear," added Enoch sternly, "on the book."
And on the book, half-frighted, Miriam swore.
Then Enoch rolling his gray eyes upon her,
"Did you know Enoch Arden of this town?"
"Know him?" she said, "I knew him far away.
Ay, ay, I mind him coming down the street;
Held his head high, and cared for no man, he."
Slowly and sadly Enoch answer'd her:
"His head is low, and no man cares for him.
I think I have not three days more to live;
I am the man." At which the woman gave

A half-incredulous, half-hysterical cry.
"You Arden, you! nay,— sure he was a foot
Higher than you be." Enoch said again
"My God has bow'd me down to what I am;
My grief and solitude have broken me;
Nevertheless, know you that I am he
Who married — but that name has twice been changed —
I married her who married Philip Ray.
Sit, listen." Then he told her of his voyage,
His wreck, his lonely life, his coming back,
His gazing in on Annie, his resolve,
And how he kept it. As the woman heard,
Fast flow'd the current of her easy tears,
While in her heart she yearn'd incessantly
To rush abroad all round the little haven,
Proclaiming Enoch Arden and his woes;
But awed and promise-bounden she forbore,
Saying only, "See your bairns before you go!
Eh, let me fetch 'em, Arden," and arose
Eager to bring them down, for Enoch hung
A moment on her words, but then replied.

"Woman, disturb me not now at the last,
But let me hold my purpose till I die.
Sit down again; mark me and understand,
While I have power to speak. I charge you now
When you shall see her, tell her that I died
Blessing her, praying for her, loving her;
Save for the bar between us, loving her
As when she lay her head beside my own.
And tell my daughter Annie, whom I saw

865. *Bounden*, an old form of *bound*, here used, doubtless, in large measure for the metre's sake.

So like her mother, that my latest breath
Was spent in blessing her and praying for her.
And tell my son that I died blessing him.
And say to Philip that I blest him too;
He never meant us any thing but good.
But if my children care to see me dead,
Who hardly knew me living, let them come,
I am their father; but she must not come,
For my dead face would vex her after-life.
And now there is but one of all my blood,
Who will embrace me in the world-to-be:
This hair is his: she cut it off and gave it,
And I have borne it with me all these years,
And thought to bear it with me to my grave;
But now my mind is changed, for I shall see him,
My babe in bliss: wherefore when I am gone,
Take, give her this, for it may comfort her:
It will moreover be a token to her,
That I am he."

He ceased; and Miriam Lane
Made such a voluble answer promising all,
That once again he roll'd his eyes upon her
Repeating all he wish'd, and once again
She promised.

Then the third night after this,
While Enoch slumber'd motionless and pale,
And Miriam watch'd and dozed at intervals,
There came so loud a calling of the sea,
That all the houses in the haven rang.
He woke, he rose, he spread his arms abroad,
Crying with a loud voice "A sail! a sail!
I am saved;" and so fell back and spoke no more.

So past the strong heroic soul away.
And when they buried him the little port
Had seldom seen a costlier funeral.

THE CHARGE OF THE LIGHT BRIGADE.

The Charge of the Light Brigade was first printed in a London daily newspaper in December, 1854, with a note by the author saying it was prompted by his "reading the first report of the *Times'* correspondent, where only six hundred and seven sabres are mentioned as having taken part in the charge." Balaklava, where the charge took place, was the British headquarters, in the Crimean War, from September, 1854, to June, 1856; the charge itself was made October 25, 1854. From the military point of view it was an absurd and hopeless movement. The order which occasioned it was a blunder. Captain Nolan, on whom it fell to deliver the command, was the first man to die.

In the volume of 1855, the poem appeared considerably amended, but the changes were so criticised that the poet restored the lines more nearly to their original form. Moreover, he had a thousand copies of them printed in leaflets for distribution among the soldiers before Sebastopol; for he had heard how they liked the poem, and wanted them, as he said in a note printed with it, "to know that those who sit at home love and honor them."

I.

HALF a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward the Light Brigade!
Charge for the guns!" he said:
Into the valley of Death
Rode the six hundred.

II.

"Forward the Light Brigade!"
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
Rode the six hundred.

III.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd:
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

IV.

Flash'd all their sabres bare,
Flash'd as they turn'd in air,
Sabring the gunners there,
Charging an army, while
All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre-stroke
Shatter'd and sunder'd.

Then they rode back, but not —
Not the six hundred.

V.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro' the jaws of Death
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

VI.

When can their glory fade?
Oh, the wild charge they made!
All the world wonder'd.
Honor the charge they made!
Honor the Light Brigade,
Noble six hundred!

THE DEATH OF THE OLD YEAR.

FULL knee-deep lies the winter snow,
And the winter winds are wearily sighing:
Toll ye the church-bell sad and slow,
And tread softly and speak low,
For the old year lies a-dying.
Old year, you must not die;
You came to us so readily,

You lived with us so steadily,
Old year, you shall not die.

He lieth still: he doth not move:
He will not see the dawn of day.
He hath no other life above.
He gave me a friend, and a true true-love,
And the New-year will take 'em away.
Old year, you must not go;
So long as you have been with us,
Such joy as you have seen with us,
Old year, you shall not go.

He froth'd his bumpers to the brim;
A jollier year we shall not see.
But tho' his eyes are waxing dim,
And tho' his foes speak ill of him,
He was a friend to me.
Old year, you shall not die;
We did so laugh and cry with you,
I 've half a mind to die with you,
Old year, if you must die.

He was full of joke and jest,
But all his merry quips are o'er.
To see him die, across the waste
His son and heir doth ride post-haste,
But he 'll be dead before.
Every one for his own.
The night is starry and cold, my friend,
And the New-year blithe and bold, my friend,
Comes up to take his own.

How hard he breathes! over the snow
I heard just now the crowing cock.
The shadows flicker to and fro:
The cricket chirps: the light burns low:
'T is nearly twelve o'clock.
Shake hands, before you die.
Old year, we 'll dearly rue for you:
What is it we can do for you?
Speak out before you die.

His face is growing sharp and thin.
Alack! our friend is gone.
Close up his eyes: tie up his chin:
Step from the corpse, and let him in
That standeth there alone,
And waiteth at the door.
There 's a new foot on the floor, my friend,
And a new face at the door, my friend,
A new face at the door.

CROSSING THE BAR.

Crossing the Bar was contained in the volume of 1889, *Demeter and Other Poems.* For a singer of eighty years to strike so truly lyrical a note, to show himself as eminently a poet as in his prime, was not the least of Tennyson's achievements. The verses were sung at the poet's funeral in Westminster Abbey. The last poem he wrote, with music by Lady Tennyson, was also a part of the service.

SUNSET and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

3. *Moaning of the bar.* A familiar line in Charles Kingsley's

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For though from out our bourne of time and place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

poem, *The Three Fishers*, comes to mind, — "And the harbor bar be moaning."

Gratefully yours

CHARLES DICKENS.

BIOGRAPHICAL SKETCH.

CHARLES DICKENS was born at Portsmouth, England, February 7, 1812; he died June 9, 1870. He was born of an obscure family, his father holding a small clerkship in a government office; he died perhaps the most widely known Englishman of his day, and he became widely known through the vast number of men, women, and children whom he imagined and then told stories about. Some one has counted the number, and it falls but little short of nineteen hundred. He had a childhood of varied experience. His family moved from place to place, and his father, a man of happy-go-lucky temper, was part of the time obliged to be in prison, for in the early part of the century men who could not pay their debts were shut up in prison till they could.

This varied experience gave Dickens, who had a sensitive memory, a vast fund of material upon which he could draw when relating the childhood, as he often did, of the heroes of his stories. He had some schooling, and for a time was in a lawyer's office, but finally found a more congenial occupation as reporter on a daily newspaper. Here he was in his element, for he had a marvellously quick eye for whatever was a little out of the common, and a nimble pen when he came to describe it. He was very fond also of going to the theatre, and at one time seriously considered whether he should not become an actor. If he had been an actor he would have been a very clever one, and might have written an actor's reminiscences. Instead of that, he played all his

life at being a player, taking part in a great many amateur performances, but made his real business story-telling.

His story-telling grew out of his reporter's work. He tried his hand at graphic sketches in the paper with which he was connected, and quickly discovered that he had a talent which he could use. A firm of young publishers wanted some sketches to accompany some comic pictures, and applied to Dickens. Out of this grew the famous *Pickwick Papers*. In a very short time, instead of Dickens writing to accompany an artist, artists were eager to draw pictures to accompany his writing. His splendid power of vivid portraiture enabled him to draw characters like Pickwick and Sam Weller that were welcomed with delight by readers, and his abounding spirit and good-natured fun kept him gayly throwing out story after story, and inventing more and more amusing personages.

His success was immediate, and perhaps somewhat intoxicating, for this constant drain on his faculty of imagination, and the demand of readers and publishers, left him no hours of rest. He travelled, coming twice to America, but more often going to France and Switzerland; he managed companies of amateur actors for this or that charity, and at last, finding how eager people were to hear him read his own stories, he added to his task of writing that of reading in public, and under this weight of forced work and worry he broke down at last.

But he left behind him a great mass of fiction and narrative and sketches and plays, which has been published again and again as fresh readers come forward, and it is not likely that he will soon cease to be one of the most popular writers in the English language. One great reason for this is the sympathy which he showed with the poor. He was buried in Westminster Abbey, London, where great kings and greater poets lie. "The funeral," said Stanley, the Dean of Westminster, "was strictly private. It took place at an early hour in the summer morning, the grave having

been dug in secret the night before, and the vast solitary space of the Abbey was occupied only by the small band of the mourners, and the Abbey clergy, who, without any music, except the occasional peal of the organ, read the funeral service. For days the spot was visited by thousands. Many were the tears shed by the poorer visitors."

Kingdoms and republics may change into new forms of social life, but the poor we have with us always, and Dickens was the poet, the prophet, the historian, the interpreter of the poor.

THE SEVEN POOR TRAVELLERS.[1]

I.

IN THE OLD CITY OF ROCHESTER.

STRICTLY speaking, there were only six Poor Travellers; but being a Traveller myself, though an idle one, and being withal as poor as I hope to be, I brought the number up to seven. This word of explanation is due at once, for what says the inscription over the quaint old door?

RICHARD WATTS, Esq.,
by his Will, dated 22 Aug. 1579,
founded this Charity
for Six Poor Travellers,
who, not being ROGUES or PROCTORS,
May receive gratis for one Night
Lodging, Entertainment,
and Fourpence each.

It was in the ancient little city of Rochester in Kent, of all the good days in the year upon a Christmas Eve, that I stood reading this inscription over the quaint old door in question. I had been wandering about the neighboring Cathedral, and had seen

[1] Dickens, besides his famous Christmas stories, wrote from time to time, in company with friends, parts of groups of stories. Here, for instance, is the opening chapter of a collection, to which one and another contributed.

the tomb of Richard Watts, with the effigy of worthy Master Richard starting out of it like a ship's figure-head; and I had felt that I could do no less, as I gave the Verger his fee, than inquire the way to Watts's Charity. The way being very short and very plain, I had come prosperously to the inscription and the quaint old door.

"Now," said I to myself, as I looked at the knocker, "I know I am not a Proctor; I wonder whether I am a Rogue!"

Upon the whole, though Conscience reproduced two or three pretty faces which might have had smaller attraction for a moral Goliath than they had had for me, who am but a Tom Thumb in that way, I came to the conclusion that I was not a Rogue. So beginning to regard the establishment as in some sort my property, bequeathed to me and divers co-legatees, share and share alike, by the Worshipful Master Richard Watts, I stepped backward into the road to survey my inheritance.

I found it to be a clean, white house, of a staid and venerable air, with the quaint old door already three times mentioned (an arched door), choice little long low lattice windows, and a roof of three gables. The silent High Street of Rochester is full of gables, with old beams and timbers carved into strange faces. It is oddly garnished with a queer old clock that projects over the pavement out of a grave red brick building, as if Time carried on business there, and hung out his sign. Sooth to say, he did an active stroke of work in Rochester, in the old days of the Romans, and the Saxons, and the Normans; and down to the times of King John, when the rugged Castle — I will not undertake to say how many hundreds of years old

then — was abandoned to the centuries of weather which have so defaced the dark apertures in its walls that the ruin looks as if the rooks and daws had picked its eyes out.

I was very well pleased, both with my property and its situation. While I was yet surveying it with growing content, I espied, at one of the upper lattices which stood open, a decent body, of a wholesome matronly appearance, whose eyes I caught inquiringly addressed to mine. They said so plainly, "Do you wish to see the house?" that I answered aloud, "Yes, if you please." And within a minute the old door opened, and I bent my head, and went down two steps into the entry.

"This," said the matronly presence, ushering me into a low room on the right, "is where the Travellers sit by the fire, and cook what bits of suppers they buy with their fourpences."

"Oh! Then they have no Entertainment?" said I. For the inscription over the outer door was still running in my head, and I was mentally repeating, in a kind of tune, "Lodging, entertainment, and fourpence each."

"They have a fire provided for 'em," returned the matron, — a mighty civil person, not, as I could make out, overpaid; "and these cooking utensils. And this what 's painted on a board is the rules for their behavior. They have their fourpences when they get their tickets from the steward over the way, — for I don't admit 'em myself, they must get their tickets first, — and sometimes one buys a rasher of bacon, and another a herring, and another a pound of potatoes, or what not. Sometimes two or three of 'em will club their fourpences together, and make a

supper that way. But not much of anything is to be got for fourpence, at present, when provisions is so dear."

"True, indeed," I remarked. I had been looking about the room, admiring its snug fireside at the upper end, its glimpse of the street through the low mullioned window, and its beams overhead. "It is very comfortable," said I.

"Ill-conwenient," observed the matronly presence.

I liked to hear her say so; for it showed a commendable anxiety to execute in no niggardly spirit the intentions of Master Richard Watts. But the room was really so well adapted to its purpose that I protested, quite enthusiastically, against her disparagement.

"Nay, ma'am," said I, "I am sure it is warm in winter and cool in summer. It has a look of homely welcome and soothing rest. It has a remarkably cosy fireside, the very blink of which, gleaming out into the street upon a winter night, is enough to warm all Rochester's heart. And as to the convenience of the Six Poor Travellers" —

"I don't mean them," returned the presence. "I speak of its being an ill-conwenience to myself and my daughter, having no other room to sit in of a night."

This was true enough, but there was another quaint room of corresponding dimensions on the opposite side of the entry; so I stepped across to it, through the open doors of both rooms, and asked what this chamber was for.

"This," returned the presence, "is the Board Room; where the gentlemen meet when they come here."

Let me see. I had counted from the street six upper windows besides these on the ground-story. Making a perplexed calculation in my mind, I rejoined, "Then the Six Poor Travellers sleep upstairs?"

My new friend shook her head. "They sleep," she answered, "in two little outer galleries at the back, where their beds has always been, ever since the Charity was founded. It being so very ill-conwenient to me as things is at present, the gentlemen are going to take off a bit of the back-yard, and make a slip of a room for 'em there, to sit in before they go to bed."

"And then the Six Poor Travellers," said I, "will be entirely out of the house?"

"Entirely out of the house," assented the presence, comfortably smoothing her hands. "Which is considered much better for all parties, and much more conwenient."

I had been a little startled, in the Cathedral, by the emphasis with which the effigy of Master Richard Watts was bursting out of his tomb; but I began to think, now, that it might be expected to come across the High Street some stormy night, and make a disturbance here.

Howbeit, I kept my thoughts to myself, and accompanied the presence to the little galleries at the back. I found them on a tiny scale, like the galleries in old inn-yards; and they were very clean. While I was looking at them, the matron gave me to understand that the prescribed number of Poor Travellers were forthcoming every night from year's end to year's end; and that the beds were always occupied. My questions upon this, and her replies, brought us back to the Board Room so essential to the dignity of "the gentlemen," where she showed me the printed

accounts of the Charity hanging up by the window. From them I gathered that the greater part of the property bequeathed by the Worshipful Master Richard Watts for the maintenance of this foundation was, at the period of his death, mere marsh-land; but that, in course of time, it had been reclaimed and built upon, and was very considerably increased in value. I found, too, that about a thirtieth part of the annual revenue was now expended on the purposes commemorated in the inscription over the door; the rest being handsomely laid out in Chancery, law expenses, collectorship, receivership, poundage, and other appendages of management, highly complimentary to the importance of the Six Poor Travellers. In short, I made the not entirely new discovery that it may be said of an establishment like this, in dear old England, as of the fat oyster in the American story, that it takes a good many men to swallow it whole.

"And pray, ma'am," said I, sensible that the blankness of my face began to brighten as a thought occurred to me, "could one see these Travellers?"

"Well!" she returned dubiously, "no!"

"Not to-night, for instance?" said I.

"Well!" she returned more positively, "no. Nobody ever asked to see them, and nobody ever did see them."

As I am not easily balked in a design when I am set upon it, I urged to the good lady that this was Christmas Eve; that Christmas comes but once a year, —which is unhappily too true, for when it begins to stay with us the whole year round we shall make this earth a very different place; that I was possessed by the desire to treat the Travellers to a supper and a temperate glass of hot Wassail; that the voice of Fame

had been heard in that land, declaring my ability to make hot Wassail; that if I were permitted to hold the feast, I should be found comformable to reason, sobriety, and good hours; in a word, that I could be merry and wise myself, and had been even known at a pinch to keep others so, although I was decorated with no badge or medal, and was not a Brother, Orator, Apostle, Saint, or Prophet of any denomination whatever. In the end I prevailed, to my great joy. It was settled that at nine o'clock that night a Turkey and a piece of Roast Beef should smoke upon the board; and that I, faint and unworthy minister for once of Master Richard Watts, should preside at the Christmas supper, host of the Six Poor Travellers.

I went back to my inn to give the necessary directions for the Turkey and Roast Beef, and, during the remainder of the day, could settle to nothing for thinking of the Poor Travellers. When the wind blew hard against the windows, — it was a cold day, with dark gusts of sleet alternating with periods of wild brightness, as if the year were dying fitfully, — I pictured them advancing towards their resting-place along various cold roads, and felt delighted to think how little they foresaw the supper that awaited them. I painted their portraits in my mind, and indulged in little heightening touches. I made them footsore; I made them weary; I made them carry packs and bundles; I made them stop by finger-posts and milestones, leaning on their bent sticks, and looking wistfully at what was written there; I made them lose their way, and filled their five wits with apprehensions of lying out all night, and being frozen to death. I took up my hat, and went out, climbed to the top of the Old Castle, and looked over the windy hills that slope

down to the Medway, almost believing that I could descry some of my Travellers in the distance. After it fell dark, and the Cathedral bell was heard in the invisible steeple — quite a bower of frosty rime when I had last seen it — striking five, six, seven, I became so full of my Travellers that I could eat no dinner, and felt constrained to watch them still in the red coals of my fire. They were all arrived by this time, I thought, had got their tickets, and were gone in. — There my pleasure was dashed by the reflection that probably some Travellers had come too late and were shut out.

After the Cathedral bell had struck eight, I could smell a delicious savor of Turkey and Roast Beef rising to the window of my adjoining bedroom, which looked down into the inn-yard just where the lights of the kitchen reddened a massive fragment of the Castle Wall. It was high time to make the Wassail now; therefore I had up the materials (which, together with their proportions and combinations, I must decline to impart, as the only secret of my own I was ever known to keep), and made a glorious jorum. Not in a bowl; for a bowl anywhere but on a shelf is a low superstition, fraught with cooling and slopping; but in a brown earthenware pitcher, tenderly suffocated, when full, with a coarse cloth. It being now upon the stroke of nine, I set out for Watts's Charity, carrying my brown beauty in my arms. I would trust Ben, the waiter, with untold gold; but there are strings in the human heart which must never be sounded by another, and drinks that I make myself are those strings in mine.

The Travellers were all assembled, the cloth was laid, and Ben had brought a great billet of wood, and had laid it artfully on the top of the fire, so that a

touch or two of the poker after supper should make a roaring blaze. Having deposited my brown beauty in a red nook of the hearth, inside the fender, where she soon began to sing like an ethereal cricket, diffusing at the same time odors as of ripe vineyards, spice forests, and orange groves, — I say, having stationed my beauty in a place of security and improvement, I introduced myself to my guests by shaking hands all round, and giving them a hearty welcome.

I found the party to be thus composed. Firstly, myself. Secondly, a very decent man, indeed, with his right arm in a sling, who had a certain clean agreeable smell of wood about him, from which I judged him to have something to do with shipbuilding. Thirdly, a little sailor boy, a mere child, with a profusion of rich dark brown hair, and deep womanly-looking eyes. Fourthly, a shabby-genteel personage in a threadbare black suit, and apparently in very bad circumstances, with a dry, suspicious look; the absent buttons on his waistcoat eked out with red tape; and a bundle of extraordinarily tattered papers sticking out of an inner breast-pocket. Fifthly, a foreigner by birth, but an Englishman in speech, who carried his pipe in the band of his hat, and lost no time in telling me, in an easy, simple, engaging way, that he was a watchmaker from Geneva, and travelled all about the Continent, mostly on foot, working as a journeyman, and seeing new countries — possibly (I thought) also smuggling a watch or so, now and then. Sixthly, a little widow, who had been very pretty and was still very young, but whose beauty had been wrecked in some great misfortune, and whose manner was remarkably timid, scared, and solitary. Seventhly and lastly, a Traveller of a kind familiar to my boyhood, but now almost

obsolete, — a Book Peddler, who had a quantity of Pamphlets and Numbers with him, and who presently boasted that he could repeat more verses in an evening than he could sell in a twelvemonth.

All these I have mentioned in the order in which they sat at table. I presided, and the matronly presence faced me. We were not long in taking our places, for the supper had arrived with me, in the following procession: —

Myself with the pitcher.
Ben with Beer.
Inattentive Boy with hot plates. Inattentive Boy with hot plates.
THE TURKEY.
Female carrying sauces to be heated on the spot.
THE BEEF.
Man with Tray on his head, containing Vegetables and Sundries.
Volunteer Hostler from Hotel, grinning,
And rendering no assistance.

As we passed along the High Street, comet-like, we left a long tail of fragrance behind us which caused the public to stop, sniffing in wonder. We had previously left at the corner of the inn-yard a wall-eyed young man connected with the Fly department, and well accustomed to the sound of a railway whistle which Ben always carries in his pocket, whose instructions were, so soon as he should hear the whistle blown, to dash into the kitchen, seize the hot plum-pudding and mince-pies, and speed with them to Watts's Charity, where they would be received (he was further instructed) by the sauce-female, who would be provided with brandy in a blue state of combustion.

All these arrangements were executed in the most exact and punctual manner. I never saw a finer turkey, finer beef, or greater prodigality of sauce and gravy; and my Travellers did wonderful justice to everything set before them. It made my heart rejoice to observe how their wind and frost hardened faces softened in the clatter of plates and knives and forks, and mellowed in the fire and supper heat. While their hats and caps and wrappers, hanging up, a few small bundles on the ground in a corner, and in another corner three or four old walking-sticks, worn down at the end to mere fringe, linked this snug interior with the bleak outside in a golden chain.

When supper was done, and my brown beauty had been elevated on the table, there was a general requisition to me to "take the corner;" which suggested to me comfortably enough how much my friends here made of a fire, — for when had *I* ever thought so highly of the corner, since the days when I connected it with Jack Horner? However, as I declined, Ben, whose touch on all convivial instruments is perfect, drew the table apart, and instructing my Travellers to open right and left on either side of me, and form round the fire, closed up the centre with myself and my chair, and preserved the order we had kept at table. He had already, in a tranquil manner, boxed the ears of the inattentive boys until they had been by imperceptible degrees boxed out of the room; and he now rapidly skirmished the sauce-female into the High Street, disappeared, and softly closed the door.

This was the time for bringing the poker to bear upon the billet of wood. I tapped it three times, like an enchanted talisman, and a brilliant host of

merry-makers burst out of it, and sported off by the chimney, — rushing up the middle in a fiery country dance, and never coming down again. Meanwhile, by their sparkling light, which threw our lamp into the shade, I filled the glasses, and gave my Travellers, CHRISTMAS! — CHRISTMAS EVE, my friends, when the shepherds, who were Poor Travellers, too, in their way, heard the Angels sing, "On earth, peace. Good-will towards men!"

I don't know who was the first among us to think that we ought to take hands as we sat, in deference to the toast, or whether any one of us anticipated the others, but at any rate we all did it. We then drank to the memory of the good Master Richard Watts. And I wish his Ghost may never have had worse usage under that roof than it had from us.

It was the witching time for story-telling. "Our whole life, Travellers," said I, "is a story more or less intelligible, — generally less; but we shall read it by a clearer light when it is ended. I, for one, am so divided this night between fact and fiction that I scarce know which is which. Shall I beguile the time by telling you a story as we sit here?"[1]

II.

THE ROAD.

My story being finished, and the Wassail, too, we broke up as the Cathedral bell struck Twelve. I did not take leave of my travellers that night; for it had

[1] Here followed a group of stories, of which Dickens wrote one, and when the stories had all been told, he wound up the entertainment with the sketch entitled *The Road.*

come into my head to reappear, in conjunction with some hot coffee, at seven in the morning.

As I passed along the High Street, I heard the Waits at a distance, and struck off to find them. They were playing near one of the old gates of the city, at the corner of a wonderfully quaint row of red brick tenements, which the clarionet obligingly informed me were inhabited by the Minor Canons. They had odd little porches over the doors, like sounding-boards over old pulpits; and I thought I should like to see one of the Minor Canons come out upon his top step, and favor us with a little Christmas discourse about the poor scholars of Rochester; taking for his text the words of his Master, relative to the devouring of Widows' houses.

The clarionet was so communicative, and my inclinations were (as they generally are) of so vagabond a tendency, that I accompanied the Waits across an open green called the Vines, and assisted — in the French sense — at the performance of two waltzes, two polkas, and three Irish melodies, before I thought of my inn any more. However, I returned to it then, and found a fiddle in the kitchen, and Ben, the wall-eyed young man, and two chamber-maids circling round the great deal table with the utmost animation.

I had a very bad night. It cannot have been owing to the turkey or the beef, — and the Wassail is out of the question, — but in every endeavor that I made to get to sleep I failed most dismally. I was never asleep; and in whatsoever unreasonable direction my mind rambled, the effigy of Master Richard Watts perpetually embarrassed it.

In a word, I only got out of the Worshipful Master Richard Watts's way by getting out of bed in the dark

at six o'clock, and tumbling, as my custom is, into all the cold water that could be accumulated for the purpose. The outer air was dull and cold enough in the street, when I came down there; and the one candle in our supper-room at Watts's Charity looked as pale in the burning as if it had had a bad night too. But my Travellers had all slept soundly, and they took to the hot coffee, and the piles of bread and butter, which Ben had arranged like deals in a timber-yard, as kindly as I could desire.

While it was yet scarcely daylight, we all came out into the street together, and there shook hands. The widow took the little sailor towards Chatham, where he was to find a steamboat for Sheerness; the lawyer, with an extremely knowing look, went his own way, without committing himself by announcing his intentions; two more struck off by the Cathedral and old Castle for Maidstone; and the book-peddler accompanied me over the bridge. As for me, I was going to walk by Cobham Woods, as far upon my way to London as I fancied.

When I came to the stile and footpath by which I was to diverge from the main road, I bade farewell to my last remaining Poor Traveller, and pursued my way alone. And now the mists began to rise in the most beautiful manner, and the sun to shine; and as I went on through the bracing air, seeing the hoar frost sparkle everywhere, I felt as if all Nature shared in the joy of the great Birthday.

Going through the woods, the softness of my tread upon the mossy ground and among the brown leaves enhanced the Christmas sacredness by which I felt surrounded. As the whitened stems environed me, I thought how the Founder of the time had never raised

his benignant hand, save to bless and heal, except in the case of one unconscious tree. By Cobham Hall, I came to the village, and the churchyard where the dead had been quietly buried, "in the sure and certain hope" which Christmas time inspired. What children could I see at play, and not be loving of, recalling who had loved them? No garden that I passed was out of unison with the day, for I remembered that the tomb was in a garden, and that "she, supposing him to be the gardener," had said, "Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away." In time, the distant river with the ships came full in view, and with it pictures of the poor fishermen, mending their nets, who arose and followed him, — of the teaching of the people from a ship pushed off a little way from shore, by reason of the multitude, — of a majestic figure walking on the water, in the loneliness of night. My very shadow on the ground was eloquent of Christmas; for did not the people lay their sick where the mere shadows of the men who had heard and seen him might fall as they passed along?

Thus Christmas begirt me far and near, until I had come to Blackheath, and had walked down the long vista of gnarled old trees in Greenwich Park, and was being steam-rattled through the mists now closing in once more, towards the lights of London. Brightly they shone, but not so brightly as my own fire, and the brighter faces around it, when we came together to celebrate the day. And there I told of worthy Master Richard Watts, and of my supper with the Six Poor Travellers who were neither Rogues nor Proctors, and from that hour to this I have never seen one of them again.

WILLIAM WORDSWORTH.

BIOGRAPHICAL SKETCH.

THE poetry of Wordsworth is so associated with what is known as the Lake Country of England that it is a pleasure to find him a native of that region, and not some city-bred man who sought the country as a refuge. He was born April 7, 1770, at Cockermouth, a town on the edge of the Cumberland highlands, and except for his college life, two journeys on the Continent, and occasional visits to London, he spent all his years in the neighborhood of his birthplace, so marking the country by his poems that another English poet happily named it Wordsworthshire.

His father and mother both died when he was a boy. His memory of his boyhood was very vivid, for he often recurs to it in his poetry; especially he was able to recall the impressions made on his mind by the mountains and lakes and the lonely scenes amid which he lived. When he was seventeen years old, he went to St. John's College, Cambridge, where he spent four years. They were the years when the early movements of the French Revolution set many ardent young Englishmen aflame with hopes of a new order of things, and he went to France after his graduation; but the deepening horror of the Reign of Terror sent him back to England at the end of a year. He drifted about for a while; he was a friend of Coleridge and of Southey, and with Coleridge published in 1798 a volume of poems with the title *Lyrical Ballads*. It contained poems, now famous, which were so unlike the poetry then familiar

to readers that most people stared and laughed at them. So accustomed were they to think of poetry as a very formal thing, unusual ideas clothed in unusual language, that when a poet sang of the smiles and tears, the simple pleasures and the simple sorrows, of plain folk, even of children, and used in his song just such words as ordinary people used, they refused to believe they were listening to real poetry. This was not so of all: a few heard the melody of the song, and as they listened, they were like the Poor Susan of Wordsworth's own ballad, the poetry took them to their home. The thoughts and feelings common to men, the deep significance and beauty of the world which every one's eyes could look on, were brought to light, and Wordsworth showed himself thus a seer, another name for a poet, since he could see into life.

After *Lyrical Ballads* was published, Wordsworth went to Germany for a while. Coleridge was his companion part of the time, but his nearest friend was his sister Dorothy, and when he went back to England he established himself near one of the lakes which he had known as a boy, and there lived with his sister. He had given up the hopes he had once entertained of a new order of society; he became a firm supporter of the church and state, but he did not abandon his deeper, constant sense of a democracy which lay behind political and ecclesiastical forms. Above all, he believed in honest work. In one of his poems he used the phrase, often quoted since, —

"Plain living and high thinking."[1]

That was the heart of Wordsworth's creed.

He married Mary Hutchinson in 1802, but his sister Dorothy continued to make her home with him, and was a constant companion in his walks, his short journeys, and in his studies and thought. In 1813, after one or two changes of residence, he fixed his home at a spot called Rydal Mount, near Ambleside, and there he lived till his

death. His house, which has been visited by many lovers of Wordsworth's genius, stands on a knoll looking off upon Rydal Mere, a little sheet of water closed about by mountains. A small bit of ground only belongs to the place, but so skilfully did the poet dispose his hedges and trees that the eye wanders over large tracts, and is not interrupted by any apparent confine. He had distinguished neighbors, for Coleridge, Southey, and De Quincey lived in the same district, and later Harriet Martineau and Dr. Arnold made their homes there. He died at Rydal Mount, April 23, 1850.

When one visits this region, he takes with him a volume of Wordsworth's poems, and it serves as a beautiful guide to the country. Not that the verses describe closely the several scenes, but they are the reflection of a poetic mind brought in contact with varied nature. Beethoven wrote over the score of his Pastoral Symphony, "Thoughts of a man going into the country in early spring." People when they hear the symphony sometimes think they hear the song of birds, or the wind in the treetops, or the ripple of a brook. This is not what Beethoven meant to convey: he wished to reproduce the soul of man as it listens to bird or wind or brook. Thus it was with Wordsworth. He sees a host of golden daffodils and the loneliness which possessed him as he strayed through the field, and his loneliness turns to gladness, even gayety, so that the image of the scene comes back to him when he is by himself in some still hour. He goes out despondent, and sees a poor, bent leech-gatherer patiently about his business; the sight starts the memory of men about other sort of work, but equally separate from their fellows, and he goes back with a kind of victorious, triumphant feeling. Sometimes he sings as if his song were a very echo to the sounds he hears; but nature or the activities of men do not merely rebound from him in a simple description; they pass through his mind and partake of its character.

The headnotes to the poems that follow are by Wordsworth himself.

WE ARE SEVEN.

The little girl who is the heroine I met within the area of Goderich Castle, in the year 1793. I composed it while walking in the grove at Alfoxden. My friends will not deem it too trifling to relate, that while walking to and fro I composed the last stanza first, having begun with the last line. When it was all but finished, I came in and recited it to Mr. Coleridge and my sister, and said, "A prefatory stanza must be added, and I should sit down to our little tea-meal with greater pleasure if my task was finished." I mentioned in substance what I wished to be expressed, and Coleridge immediately threw off the stanza thus: —

"A little child, dear brother Jem."

I objected to the rhyme, "dear brother Jem," as being ludicrous; but we all enjoyed the joke of hitching in our friend James Tobin's name.

——— A SIMPLE Child,
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?

I met a little cottage girl:
She was eight years old, she said;
Her hair was thick with many a curl
That clustered round her head.

She had a rustic, woodland air,
And she was wildly clad:
Her eyes were fair, and very fair; —
Her beauty made me glad.

"Sisters and brothers, little Maid,
How many may you be?"
"How many? Seven in all," she said,
And wondering looked at me.

"And where are they? I pray you tell."
She answered, "Seven are we;
And two of us at Conway dwell,
And two are gone to sea.

"Two of us in the churchyard lie,
My sister and my brother;
And, in the churchyard cottage, I
Dwell near them with my mother."

"You say that two at Conway dwell,
And two are gone to sea,
Yet ye are seven! I pray you tell,
Sweet Maid, how this may be."

Then did the little Maid reply,
"Seven boys and girls are we;
Two of us in the churchyard lie,
Beneath the churchyard tree."

"You run about, my little Maid,
Your limbs they are alive;
If two are in the churchyard laid
Then ye are only five."

"Their graves are green, they may be seen,"
The little Maid replied,
"Twelve steps or more from my mother's door,
And they are side by side.

"My stockings there I often knit,
My kerchief there I hem;
And there upon the ground I sit
And sing a song to them.

"And often after sunset, Sir,
When it is light and fair,
I take my little porringer,
And eat my supper there.

"The first that died was sister Jane;
In bed she moaning lay,
Till God released her of her pain;
And then she went away.

"So in the churchyard she was laid;
And, when the grass was dry,
Together round her grave we played,
My brother John and I.

"And when the ground was white with snow
And I could run and slide,
My brother John was forced to go,
And he lies by her side."

"How many are you, then," said I,
"If they two are in heaven?"
Quick was the little Maid's reply,
"O Master! we are seven."

"But they are dead; those two are dead!
Their spirits are in heaven!"
'T was throwing words away; for still
The little Maid would have her will,
And said, "Nay, we are seven!"

THE PET LAMB.

A PASTORAL.

Barbara Lewthwaite, now residing at Ambleside (1843) though much changed as to beauty, was one of two most lovely sisters, [but she] was not in fact the child whom I had seen and overheard as engaged in the poem.

THE dew was falling fast, the stars began to blink;
I heard a voice; it said, "Drink, pretty creature, drink!"
And, looking o'er the hedge, before me I espied
A snow-white mountain-lamb with a maiden at its side.

Nor sheep nor kine were near; the lamb was all alone,
And by a slender cord was tethered to a stone;
With one knee on the grass did the little maiden kneel,
While to that mountain-lamb she gave its evening meal.

The lamb, while from her hand he thus his supper took,
Seemed to feast with head and ears; and his tail with pleasure shook.
"Drink, pretty creature, drink!" she said, in such a tone
That I almost received her heart into my own.

'T was little Barbara Lewthwaite, a child of beauty rare!
I watched them with delight, they were a lovely pair.

Now with her empty can the maiden turned away,
But ere ten yards were gone, her footsteps did she stay.

Right towards the lamb she looked; and from a shady place
I unobserved could see the workings of her face:
If nature to her tongue could measured numbers bring,
Thus, thought I, to her lamb that little maid might sing: —

"What ails thee, young one? what? Why pull so at thy cord?
Is it not well with thee? well both for bed and board?
Thy plot of grass is soft, and green as grass can be;
Rest, little young one, rest; what is 't that aileth thee?

"What is it thou wouldst seek? What is wanting to thy heart?
Thy limbs, are they not strong? And beautiful thou art:
This grass is tender grass; these flowers they have no peers;
And that green cord all day is rustling in thy ears!

"If the sun be shining hot, do but stretch thy woollen chain,
This beech is standing by, its covert thou canst gain;

For rain and mountain-storms! the like thou need'st not fear,
The rain and storm are things that scarcely can come here.

"Rest, little young one, rest; thou hast forgot the day
When my father found thee first in places far away;
Many flocks were on the hills, but thou wert owned by none,
And thy mother from thy side for evermore was gone.

"He took thee in his arms, and in pity brought thee home:
A blessed day for thee! then whither wouldst thou roam?
A faithful nurse thou hast; the dam that did thee yean
Upon the mountain-tops no kinder could have been.

"Thou know'st that twice a day I have brought thee in this can
Fresh water from the brook, as clear as ever ran;
And twice in the day, when the ground is wet with dew,
I bring thee draughts of milk,—warm milk it is and new.

"Thy limbs will shortly be twice as stout as they are now,
Then I'll yoke thee to my cart like a pony in the plough;

My playmate thou shalt be; and when the wind is cold,
Our hearth shall be thy bed, our house shall be thy fold.

"It will not, will not rest! — Poor creature, can it be
That 't is thy mother's heart which is working so in thee?
Things that I know not of belike to thee are dear,
And dreams of things which thou canst neither see nor hear.

"Alas, the mountain-tops that look so green and fair!
I 've heard of fearful winds and darkness that come there;
The little brooks that seem all pastime and all play
When they are angry roar like lions for their prey.

"Here thou need'st not dread the raven in the sky;
Night and day thou art safe, — our cottage is hard by.
Why bleat so after me? Why pull so at thy chain?
Sleep, — and at break of day I will come to thee again!"

— As homeward through the lane I went with lazy feet,
This song to myself did I oftentimes repeat;
And it seemed, as I retraced the ballad line by line,
That but half of it was hers, and one half of it was mine.

Again, and once again, did I repeat the song;
"Nay," said I, "more than half to the damsel must belong,

For she looked with such a look, and she spake
with such a tone,
That I almost received her heart into my own."

THE REVERIE OF POOR SUSAN.

This arose out of my observation of the affecting music of these birds, hanging in this way in the London streets, during the freshness and stillness of the spring morning.

At the corner of Wood Street, when daylight appears,
Hangs a thrush that sings loud, it has sung for three years:
Poor Susan has passed by the spot, and has heard
In the silence of morning the song of the bird.

'T is a note of enchantment; what ails her? She sees
A mountain ascending, a vision of trees;
Bright volumes of vapor through Lothbury glide,
And a river flows on through the vale of Cheapside.

Green pastures she views in the midst of the dale,
Down which she so often has tripped with her pail,
And a single small cottage, a nest like a dove's,
The one only dwelling on earth that she loves.

She looks, and her heart is in heaven: but they fade,
The mist and the river, the hill and the shade:
The stream will not flow, and the hill will not rise,
And the colors have all passed away from her eyes!

7. *Lothbury* and *Cheapside* are streets in the heart of the city of London.

TO A SKYLARK.

ETHEREAL minstrel! pilgrim of the sky!
Dost thou despise the earth where cares abound?
Or, while the wings aspire, are heart and eye
Both with thy nest upon the dewy ground?
Thy nest, which thou canst drop into at will,
Those quivering wings composed, that music still.

Leave to the nightingale her shady wood;
A privacy of glorious light is thine;
Whence thou dost pour upon the world a flood
Of harmony, with instinct more divine;
Type of the wise who soar, but never roam;
True to the kindred points of Heaven and Home.

TO THE CUCKOO.

O BLITHE New-comer! I have heard,
I hear thee and rejoice.
O Cuckoo! shall I call thee Bird,
Or but a wandering Voice?

While I am lying on the grass
Thy twofold shout I hear,
From hill to hill it seems to pass,
At once far off, and near.

Though babbling only to the vale,
Of sunshine and of flowers,
Thou bringest unto me a tale
Of visionary hours.

Thrice welcome, darling of the Spring!
Even yet thou art to me
No bird, but an invisible thing,
A voice, a mystery;

The same whom in my schoolboy days
I listened to; that cry
Which made me look a thousand ways,
In bush, and tree, and sky.

To seek thee did I often rove
Through woods and on the green;
And thou wert still a hope, a love;
Still longed for, never seen.

And I can listen to thee yet;
Can lie upon the plain
And listen, till I do beget
That golden time again.

O blessed Bird! the earth we pace
Again appears to be
An unsubstantial, faery place;
That is fit home for thee!

SHE WAS A PHANTOM OF DELIGHT.

SHE was a phantom of delight
When first she gleamed upon my sight;
A lovely apparition, sent
To be a moment's ornament;
Her eyes as stars of twilight fair;
Like twilight's, too, her dusky hair;

But all things else about her drawn
From May-time and the cheerful dawn;
A dancing shape, an image gay,
To haunt, to startle, and waylay.

I saw her upon nearer view,
A spirit, yet a woman too!
Her household motions light and free,
And steps of virgin liberty;
A countenance in which did meet
Sweet records, promises as sweet;
A creature not too bright or good
For human nature's daily food;
For transient sorrows, simple wiles,
Praise, blame, love, kisses, tears, and smiles.

And now I see with eye serene
The very pulse of the machine;
A being breathing thoughtful breath,
A traveller between life and death;
The reason firm, the temperate will,
Endurance, foresight, strength, and skill;
A perfect woman, nobly planned,
To warn, to comfort, and command;
And yet a spirit still, and bright
With something of angelic light.

THREE YEARS SHE GREW.

THREE years she grew in sun and shower:
Then Nature said, "A lovelier flower
On earth was never sown;
This child I to myself will take;

She shall be mine, and I will make
A lady of my own.

"Myself will to my darling be
Both law and impulse: and with me
The girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle or restrain.

"She shall be sportive as the fawn
That wild with glee across the lawn
Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute, insensate things.

"The floating clouds their state shall lend
To her; for her the willow bend;
Nor shall she fail to see,
Even in the motions of the storm,
Grace that shall mould the maiden's form
By silent sympathy.

"The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

"And vital feelings of delight
Shall rear her form to stately height,

Her virgin bosom swell;
Such thoughts to Lucy I will give
While she and I together live
Here in this happy dell."

Thus Nature spake. — The work was done. —
How soon my Lucy's race was run!
She died, and left to me
This heath, this calm and quiet scene;
The memory of what has been,
And never more will be.

SHE DWELT AMONG THE UNTRODDEN WAYS.

SHE dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there were none to praise,
And very few to love:

A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and oh!
The difference to me!

THE DAFFODILS.

The daffodils grew, and still grow, on the margin of Ullswater, and probably may be seen to this day as beautiful, in the month of March, nodding their golden heads beside the dancing and foaming waves.

I WANDERED lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed, — and gazed, — but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

TO THE DAISY.

With little here to do or see
Of things that in the great world be,
Daisy! again I talk to thee,
For thou art worthy,
Thou unassuming Commonplace
Of Nature, with that homely face,
And yet with something of a grace,
Which Love makes for thee!

Oft on the dappled turf at ease
I sit, and play with similes,
Loose types of things through all degrees,
Thoughts of thy raising:
And many a fond and idle name
I give to thee, for praise or blame,
As is the humor of the game,
While I am gazing.

A nun demure, of lowly port:
Or sprightly maiden, of Love's court,
In thy simplicity the sport
Of all temptations;
A queen in crown of rubies drest;
A starveling in a scanty vest;
Are all, as seems to suit thee best,
Thy appellations.

A little cyclops, with one eye
Staring to threaten and defy,
That thought comes next, — and instantly
The freak is over,

The shape will vanish, — and behold
A silver shield with boss of gold,
That spreads itself, some faery bold
In fight to cover!

I see thee glittering from afar, —
And then thou art a pretty star;
Not quite so fair as many are
In heaven above thee!
Yet like a star, with glittering crest,
Self-poised in air thou seem'st to rest; —
May peace come never to his nest,
Who shall reprove thee!

Bright *Flower!* for by that name at last,
When all my reveries are past,
I call thee, and to that cleave fast,
Sweet, silent creature!
That breath'st with me in sun and air,
Do thou, as thou art wont, repair
My heart with gladness, and a share
Of thy meek nature!

YARROW UNVISITED.

See the various Poems the scene of which is laid upon the banks of the Yarrow; in particular, the exquisite Ballad of Hamilton beginning, —

> **"Busk ye, busk ye, my bonny, bonny Bride,**
> **Busk ye, busk ye, my winsome Marrow!"**

From Stirling Castle we had seen
The mazy Forth unravelled;
Had trod the banks of Clyde and Tay,
And with the Tweed had travelled;

And when we came to Clovenford,
Then said my "*winsome Marrow*,"
"Whate'er betide, we 'll turn aside,
And see the braes of Yarrow."

"Let Yarrow folk, frae Selkirk town,
Who have been buying, selling,
Go back to Yarrow, 't is their own;
Each maiden to her dwelling!
On Yarrow's banks let herons feed,
Hares couch, and rabbits burrow!
But we will downward with the Tweed,
Nor turn aside to Yarrow.

"There 's Galla Water, Leader Haughs,
Both lying right before us;
And Dryborough, where with chiming Tweed
The lintwhites sing in chorus;
There 's pleasant Tiviot-dale, a land
Made blithe with plough and harrow:
Why throw away a needful day
To go in search of Yarrow?

"What 's Yarrow but a river bare,
That glides the dark hills under?
There are a thousand such elsewhere,
As worthy of your wonder."
Strange words they seemed of slight and scorn!
My true-love sighed for sorrow;
And looked me in the face, to think
I thus could speak of Yarrow!

9. *Frae.* Scottish for *from.*

"Oh, green," said I, "are Yarrow's holms,
And sweet is Yarrow flowing!
Fair hangs the apple frae the rock,
But we will leave it growing.
O'er hilly path, and open Strath,
We 'll wander Scotland thorough;
But, though so near, we will not turn
Into the dale of Yarrow.

"Let beeves and homebred kine partake
The sweets of Burn-mill meadow;
The swan on still St. Mary's Lake
Float double, swan and shadow!
We will not see them; will not go
To-day, nor yet to-morrow;
Enough, if in our hearts we know
There 's such a place as Yarrow.

"Be Yarrow stream unseen, unknown!
It must, or we shall rue it:
We have a vision of our own;
Ah! why should we undo it?
The treasured dreams of times long past,
We 'll keep them, winsome Marrow!
For when we 're there, although 't is fair,
'T will be another Yarrow!

"If care with freezing years should come,
And wandering seem but folly, —
Should we be loth to stir from home,
And yet be melancholy, —
Should life be dull, and spirits low,
'T will soothe us in our sorrow,
That earth has something yet to show,
The bonny holms of Yarrow!"

STEPPING WESTWARD.

While my Fellow-traveller and I were walking by the side of Loch Ketterine, one fine evening after sunset, in our road to a hut where, in the course of our tour, we had been hospitably entertained some weeks before, we met, in one of the loneliest parts of that solitary region, two well-dressed women, one of whom said to us, by way of greeting, "What, you are stepping westward?"

"*What, you are stepping westward?*" — "*Yea.*"
— 'T would be a *wildish* destiny,
If we, who thus together roam
In a strange land, and far from home,
Were in this place the guests of chance:
Yet who would stop, or fear to advance,
Though home or shelter he had none,
With such a sky to lead him on?

The dewy ground was dark and cold;
Behind, all gloomy to behold;
And stepping westward seemed to be
A kind of *heavenly* destiny:
I liked the greeting; 't was a sound
Of something without place or bound;
And seemed to give me spiritual right
To travel through that region bright.

The voice was soft, and she who spake
Was walking by her native lake:
The salutation had to me
The very sound of courtesy:
Its power was felt; and while my eye
Was fixed upon the glowing sky,

The echo of the voice inwrought
A human sweetness with the thought
Of travelling through the world that lay
Before me in my endless way.

SONNET,

COMPOSED UPON WESTMINSTER BRIDGE.

EARTH has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky,
All bright and glittering in the smokeless air.
Never did sun more beautifully steep,
In his first splendor, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

TO SLEEP.

A FLOCK of sheep that leisurely pass by,
One after one; the sound of rain, and bees
Murmuring; the fall of rivers, winds and seas,
Smooth fields, white sheets of water, and pure sky;
I have thought of all by turns, and yet to lie
Sleepless! and soon the small birds' melodies
Must hear, first uttered from my orchard trees;
And the first cuckoo's melancholy cry.

Even thus last night, and two nights more, I lay,
And could not win thee, Sleep! by any stealth;
So do not let me wear to-night away:
Without thee what is all the morning's wealth?
Come, blessed barrier between day and day,
Dear mother of fresh thoughts and joyous health!

IT IS A BEAUTEOUS EVENING, CALM AND FREE.

It is a beauteous evening, calm and free,
The holy time is quiet as a nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven broods o'er the sea.
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder — everlastingly.
Dear child! dear girl! that walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year;
And worshipp'st at the temple's inner shrine,
God being with thee when we know it not.

EXTEMPORE EFFUSION UPON THE DEATH OF JAMES HOGG.

When first, descending from the moorlands,
I saw the stream of Yarrow glide
Along a bare and open valley,
The Ettrick Shepherd was my guide.

4. James Hogg was a shepherd in the Vale of Ettrick, who had a slight but genuine poetic gift. He was a friend of Walter Scott's.

When last along its banks I wandered,
Through groves that had begun to shed
Their golden leaves upon the pathways,
My steps the Border-minstrel led.

The mighty Minstrel breathes no longer,
'Mid mouldering ruins low he lies;
And death upon the braes of Yarrow
Has closed the Shepherd-poet's eyes;

Nor has the rolling year twice measured,
From sign to sign, its steadfast course,
Since every mortal power of Coleridge
Was frozen at its marvellous source;

The rapt one, of the godlike forehead,
The heaven-eyed creature sleeps in earth;
And Lamb, the frolic and the gentle,
Has vanished from his lonely hearth.

Like clouds that rake the mountain-summits,
Or waves that own no curbing hand,
How fast has brother followed brother,
From sunshine to the sunless land!

Yet I, whose lids from infant slumber
Were earlier raised, remain to hear
A timid voice, that asks in whispers,
"Who next will drop and disappear?"

Our haughty life is crowned with darkness,
Like London with its own black wreath,
On which, with thee, O Crabbe! forth-looking,
I gazed from Hampstead's breezy heath.

As if but yesterday departed,
Thou too art gone before; but why,
O'er ripe fruit, seasonably gathered,
Should frail survivors heave a sigh?

Mourn rather for that holy Spirit,
Sweet as the spring, as ocean deep;
For her who, ere her summer faded,
Has sunk into a breathless sleep.

No more of old romantic sorrows,
For slaughtered youth or love-lorn maid!
With sharper grief is Yarrow smitten,
And Ettrick mourns with her their Poet dead.

RESOLUTION AND INDEPENDENCE.

THERE was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods;
Over his own sweet voice the stock-dove broods;
The jay makes answer as the magpie chatters;
And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors;
The sky rejoices in the morning's birth;
The grass is bright with rain-drops; — on the moors
The hare is running races in her mirth;
And with her feet she from the plashy earth
Raises a mist; that, glittering in the sun,
Runs with her all the way, wherever she doth run.

39. Felicia Hemans.

I was a Traveller then upon the moor;
I saw the hare that raced about with joy;
I heard the woods and distant waters roar;
Or heard them not, as happy as a boy:
The pleasant season did my heart employ:
My old remembrances went from me wholly;
And all the ways of men, so vain and melancholy.

But, as it sometimes chanceth, from the might
Of joy in minds that can no further go,
As high as we have mounted in delight
In our dejection do we sink as low;
To me that morning did it happen so;
And fears and fancies thick upon me came;
Dim sadness, and blind thoughts, I knew not, nor could name.

I heard the skylark warbling in the sky;
And I bethought me of the playful hare:
Even such a happy child of earth am I;
Even as these blissful creatures do I fare;
Far from the world I walk, and all from care;
But there may come another day to me, —
Solitude, pain of heart, distress, and poverty.

My whole life I have lived in pleasant thought,
As if life's business were a summer mood;
As if all needful things would come unsought
To genial faith, still rich in genial good;
But how can he expect that others should
Build for him, sow for him, and at his call
Love him, who for himself will take no heed at all?

I thought of Chatterton, the marvellous Boy,
The sleepless soul that perished in his pride;
Of him who walked in glory and in joy,
Following his plough, along the mountain-side:
By our own spirits we are deified:
We Poets in our youth begin in gladness;
But thereof come in the end despondency and madness.

Now, whether it were by peculiar grace,
A leading from above, a something given,
Yet it befell, that, in this lonely place,
When I with these untoward thoughts had striven,
Beside a pool bare to the eye of heaven,
I saw a man before me unawares:
The oldest man he seemed that ever wore gray hairs.

As a huge stone is sometimes seen to lie
Couched on the bald top of an eminence,
Wonder to all who do the same espy,
By what means it could thither come, and whence:
So that it seems a thing endued with sense; —
Like a sea-beast crawled forth, that on a shelf
Of rock or sand reposeth, there to sun itself; —

Such seemed this man, not all alive nor dead,
Nor all asleep, in his extreme old age:
His body was bent double, feet and head
Coming together in life's pilgrimage;
As if some dire constraint of pain, or rage
Of sickness felt by him in times long past,
A more than human weight upon his frame had cast.

45. Robert Burns.

Himself he propped, limbs, body, and pale face,
Upon a long gray staff of shaven wood:
And, still as I drew near with gentle pace,
Upon the margin of that moorish flood
Motionless as a cloud the old man stood,
That heareth not the loud winds when they call,
And moveth all together, if it move at all.

At length, himself unsettling, he the pond
Stirred with his staff, and fixedly did look
Upon that muddy water, which he conned,
As if he had been reading in a book:
And now a stranger's privilege I took;
And, drawing to his side, to him did say,
"This morning gives us promise of a glorious day."

A gentle answer did the old man make,
In courteous speech which forth he slowly drew;
And him with further words I thus bespake:
"What occupation do you there pursue?
This is a lonesome place for one like you."
Ere he replied, a flash of mild surprise
Broke from the sable orbs of his yet vivid eyes.

His words came feebly, from a feeble chest,
But each in solemn order followed each,
With something of a lofty utterance drest, —
Choice word and measured phrase, above the reach
Of ordinary men; a stately speech;
Such as grave livers do in Scotland use,
Religious men, who give to God and man their dues.

He told, that to these waters he had come
To gather leeches, being old and poor:

Employment hazardous and wearisome!
And he had many hardships to endure:
From pond to pond he roamed, from moor to moor;
Housing, with God's good help, by choice or chance;
And in this way he gained an honest maintenance.

The old man still stood talking by my side;
But now his voice to me was like a stream
Scarce heard; nor word from word could I divide;
And the whole body of the man did seem
Like one whom I had met with in a dream;
Or like a man from some far region sent,
To give me human strength, by apt admonishment.

My former thoughts returned: the fear that kills
And hope that is unwilling to be fed;
Cold, pain, and labor, and all fleshly ills;
And mighty poets in their misery dead.
— Perplexed, and longing to be comforted,
My question eagerly did I renew,
"How is it that you live, and what is it you do?"

He with a smile did then his words repeat;
And said, that, gathering leeches, far and wide
He travelled; stirring thus about his feet
The waters of the pools where they abide.
"Once I could meet with them on every side;
But they have dwindled long by slow decay;
Yet still I persevere, and find them where I may."

While he was talking thus, the lonely place,
The old man's shape, and speech, — all troubled me:
In my mind's eye I seemed to see him pace

ROBERT BURNS.

BIOGRAPHICAL SKETCH.

"For my own affairs, I am in a fair way of becoming as eminent as Thomas à Kempis or John Bunyan; and you may expect henceforth to see my birthday inserted among the wonderful events, in the Poor Robin's and Aberdeen Almanacks, along with the Black Monday and the Battle of Bothwell Bridge." So Burns wrote to a friend in the brief heyday of his prosperity at Edinburgh. When his last illness came upon him, and his life seemed a shipwreck, he told his wife: "Don't be afraid: I 'll be more respected a hundred years after I am dead than I am at present."

Both of these prophecies, the jocose and the serious, have been completely verified, for the 25th of January, 1759, Robert Burns's birthday, is a date to be found in many a list of the world's memorable events; and now that he has been dead a century, his fame lives secure with that of the great poets.

His father, William Burns, at the time of the poet's birth was a gardener and farm-overseer at Alloway in Ayrshire in Scotland, and was always a poor man. Like many others of his class in Scotland, he prized highly every mental accomplishment, and gave his children, of whom the second son Gilbert was always the most closely identified with his elder brother Robert, every advantage within his limited reach. Through him an excellent teacher was brought to the village. An autobiographical letter from Burns to a friend acknowledges his early debt to this man for sound instructions, and, no less generously, to an igno-

rant old woman who plied him as a child with all the local fairy-stories and superstitions which filled her credulous brain. Thus, he says, were "the latent seeds of poetry" cultivated. They were further developed by the reading of such books of verse, Scottish and English, as the schoolmaster put into the eager boy's hands. By the time he was twenty-two, he spoke of Poesy, as he might have done long before, "as a darling walk for my mind."

Many things had befallen him, however, through his youth. At fifteen he had had his first experience of love-making, and to the end of his life he could truly say in the words of his own song: —

> "The sweetest hours that e'er I spend
> Are spent amang the lasses, O!"

His bitterest hours, too, were often the direct result of these pleasures, for there was more of impulse than of wisdom in his constant dealings with "the lasses." One writer has said of him: "In almost all the foul weather which Burns encountered, a woman may be discovered flitting through it like a stormy petrel." In the period of youth, also, he formed his habits of conviviality. Full of wit and glad to escape from a naturally melancholy self, it is no wonder that when, at seventeen, he went to study trigonometry and mensuration at a village on the Ayrshire coast much frequented by smugglers, their free ways appealed to him strongly. Many men before and since Burns have had to pay heavily for the very qualities which have made them attractive to others: the pity of it is that, as in the case of Burns, the tavern too often becomes the theatre of actions which finally subdue the real good in a man to the evil about him.

Except for another absence from home, in a fruitless attempt to learn the trade of a flax-dresser, Burns lived with his own people, earning like his brother Gilbert £7 a year for his work on the farm, until the father died insolvent in 1784, when Robert was twenty-five years old.

Thereupon Gilbert and he contrived to enter upon a new farming venture at Mossgiel in the parish of Mauchline. Their enterprise met with very indifferent success, though Robert, with the resolve, "Come, go to, I will be wise," tried hard to lead a prudent life. Yet the second and third years at Mossgiel were marked by the production of some of his most memorable poems. In 1786 Burns's affairs were so complicated by his relations with a girl of the neighborhood, Jean Armour, that he determined to go as a book-keeper to Jamaica, and begin a new life. In the same year the more beautiful love-passages with Mary Campbell, or "Highland Mary," occurred. To raise the money for his passage to America Burns published his poems, and soon received £20 for their sale. Their rare merit was quickly recognized, and just as the poet was about to embark on a ship from the Clyde, he received an urgent appeal to try his fortunes in Edinburgh with a second edition of the poems. This jumped with his inmost wishes, and his departure was abandoned.

In Edinburgh he soon found himself the lion of the hour. In the dedication of his poems to the Gentlemen of the Caledonian Hunt he told the true secret of his glory then and since in saying: "The poetic genius of my country . . . bade me sing the loves, the joys, the rural scenes and rural pleasures of my native soil, in my native tongue. I tuned my wild, artless notes, as she inspired." No poet was ever more thoroughly of his own country than Burns. The very fact of his lowly origin and opportunities made him then, as it makes him still, the more conspicuous as a poet born and not made to sing. The second edition was an immediate success, and the Ayrshire ploughman was fêted by all the wise and great, as they were thought, of the Scottish capital. He felt, however, that this new life was not for him, and, having tasted of it, took a lease in the spring of 1788 of the farm of Ellisland on the banks of the Nith. Moreover he made such amends to Jean Armour as he could by taking her as his wife to share his new home.

Farming was again a failure, and but for Burns's appointment as an exciseman with a salary of £50 a year, the very necessities of life would have been most meagrely supplied. As it was, the farm had to be abandoned in 1791, and the family, steadily growing, took lodgings in the town of Dumfries. As from Ellisland Burns had sent song after song to Edinburgh for the *Scots Musical Museum*, so from Dumfries he kept Mr. George Thomson constantly supplied with beautiful lyrics for his collection of national songs and melodies.

In Dumfries matters did not mend. A growing feeling of resentment against the world made the poet more defiant of society than ever. He quarrelled with some of his best friends, and was generally at odds with his surroundings. The end was not far off, for in 1796, after sleeping one night for several hours in the snow, an illness beset him to which he soon succumbed. His last days were clouded by debts and the threat of prison, yet his friends and faithful wife did all in their power to bring him comfort. On the 21st of July, he died.

The voice of censure is not to be raised too bitterly against such as Burns. It has been written of him: "It is difficult to carry a full cup and not to spill it." Instead of mourning the results of human passions that lacked an adequate guiding hand, let us be thankful that with them was joined Burns's abundant gift of poetry. Because he was so human, so full of true feeling, common sense, humor, and susceptibility of every sort, his songs are exactly what they are. The handsome, impulsive fellow, endowed with many a rarer faculty than that "prudent, cautious self-control" which he himself honored as "wisdom's root," put himself without reservation into everything he wrote; and if his life was not a worldly success, perhaps it is something more to live on as the chief glory of a national literature, and as a singer of songs which stand second to none in their true human music and direct inspiration.

THE COTTER'S SATURDAY NIGHT.

INSCRIBED TO ROBERT AIKEN, ESQ.

"Let not ambition mock their useful toil,
Their homely joys and destiny obscure;
Nor grandeur hear, with a disdainful smile,
The short and simple annals of the poor."

GRAY.

The Cotter's Saturday Night was written in 1785, while Burns and his brother Gilbert were living and working on the farm at Mossgiel. In writing of the Cotter's household devotions, Burns was on familiar ground, for before his father's death he used to take his part by reading "the chapter" and giving out the psalm. Afterwards, as the eldest son, he conducted the prayers himself, with an impressiveness long remembered. Gilbert Burns has left the record: "He had frequently remarked to me that he thought there was something peculiarly venerable in the phrase, 'Let us worship God,' used by a sober head of a family introducing family-worship. To this sentiment of the author the world is indebted for *The Cotter's Saturday Night.* The hint of the plan and title of the poem were taken from Fergusson's *Farmer's Ingle.* When Robert had not some pleasure in view in which I was not thought fit to participate, we used frequently to walk together, when the weather was favorable, on the Sunday afternoons (those precious breathing times to the laboring part of the community), and enjoyed such Sundays as would make one regret to see their number abridged. It was in one of these walks that I first had the pleasure of hearing the author repeat *The Cotter's Saturday Night.* I do not recollect to have heard anything by which I was more highly electrified. The fifth and sixth stanzas, and the eighteenth, thrilled with a peculiar ecstasy through my soul."

MY loved, my honored, much-respected friend!
No mercenary bard his homage pays;
With honest pride, I scorn each selfish end;
My dearest meed, a friend's esteem and praise.
To you I sing, in simple Scottish lays,
The lowly train in life's sequestered scene;
The native feelings strong, the guileless ways;
What Aiken in a cottage would have been:
Ah! though his worth unknown, far happier there, I ween!

November chill blaws loud wi' angry sugh;
The short'ning winter-day is near a close;
The miry beasts retreating frae the pleugh,
The black'ning trains o' craws to their repose:
The toil-worn cotter frae his labor goes, —
This night his weekly moil is at an end, —
Collects his spades, his mattocks, and his hoes,
Hoping the morn in ease and rest to spend,
And weary, o'er the moor, his course does hameward bend.

At length his lonely cot appears in view,
Beneath the shelter of an aged tree;
Th' expectant wee things, toddlin', stacher through
To meet their dad, wi' flichterin' noise and glee.
His wee bit ingle, blinking bonnily,

10. *blaws*, blows; *sugh*, a rushing sound.
12. *frae*, from; *pleugh*, plough.
13. *craws*, crows.
18. *hameward*, homeward.
21. *stacher*, stagger.
22. *flichterin'*, fluttering.
23. *bonnily*, beautifully.

His clean hearthstane, his thriftie wifie's smile,
The lisping infant prattling on his knee,
Does a' his weary carking cares beguile,
And makes him quite forget his labor and his toil.

Belyve, the elder bairns come drapping in,
At service out, amang the farmers roun':
Some ca' the pleugh, some herd, some tentie rin
A cannie errand to a neebor town;
Their eldest hope, their Jenny, woman grown,
In youthfu' bloom, love sparkling in her e'e,
Comes hame, perhaps to shew a braw new gown,
Or deposit her sair-won penny-fee,
To help her parents dear, if they in hardship be.

With joy unfeigned, brothers and sisters meet,
And each for other's weelfare kindly spiers:
The social hours, swift-winged, unnoticed fleet;
Each tells the uncos that he sees or hears;
The parents, partial, eye their hopeful years;
Anticipation forward points the view.
The mother, wi' her needle and her shears,
Gars auld claes look amaist as weel 's the new —
The father mixes a' wi' admonition due.

26. *a'*, all.
28. *belyve*, by and by; *bairns*, children; *drapping*, dropping.
29. *amang*, among.
30. *ca'*, drive; *tentie*, heedful; *rin*, run.
31. *cannie*, easy; *neebor*, neighbor.
33. *e'e*, eye.
34. *braw*, handsome.
35. *sair*, sore, hard; *penny-fee*, wages.
38. *weelfare*, welfare; *spiers*, inquires.
40. *uncos*, strange things, news.
44. *gars auld claes*, makes old clothes; *amaist*, almost.

Their master's and their mistress's command,
The younkers a' are warnèd to obey;
And mind their labors wi' an eydent hand,
And ne'er, though out o' sight, to jauk or play:
"And oh! be sure to fear the Lord alway!
And mind your duty, duly, morn and night!
Lest in temptation's path ye gang astray,
Implore His counsel and assisting might:
They never sought in vain that sought the Lord aright!"

But, hark! a rap comes gently to the door;
Jenny, wha kens the meaning o' the same,
Tells how a neebor lad cam o'er the moor,
To do some errands, and convoy her hame.
The wily mother sees the conscious flame
Sparkle in Jenny's e'e, and flush her cheek;
Wi' heart-struck anxious care inquires his name,
While Jenny hafflins is afraid to speak;
Weel pleased the mother hears it 's nae wild, worthless rake.

Wi' kindly welcome, Jenny brings him ben;
A strappin' youth; he taks the mother's eye;

47. *younkers*, youngsters.
48. *eydent*, diligent.
49. *jauk*, dally or trifle.
52. *gang*, go.
56. *wha kens*, who knows.
57. *cam*, came.
62. *hafflins*, partly.
63. *nae*, no.
64. *ben*, in.
65. *taks*, takes.

Blithe Jenny sees the visit 's no ill-ta'en;
The father cracks of horses, pleughs, and kye.
The youngster's artless heart o'erflows wi' joy,
But blate and laithfu', scarce can weel behave;
The mother, wi' a woman's wiles, can spy
What makes the youth sae bashfu' and sae grave;
Weel pleased to think her bairn 's respected like the lave.

Oh, happy love! where love like this is found!
Oh, heartfelt raptures! bliss beyond compare!
I've pacèd much this weary, mortal round,
And sage experience bids me this declare: —
If Heaven a draught of heavenly pleasure spare,
One cordial in this melancholy vale,
'T is when a youthful, loving, modest pair
In other's arms breathe out the tender tale,
Beneath the milk-white thorn that scents the evening gale.

Is there, in human form, that bears a heart,
A wretch, a villain, lost to love and truth,
That can, with studied, sly, ensnaring art,
Betray sweet Jenny's unsuspecting youth?
Curse on his perjur'd arts! dissembling smooth!
Are honor, virtue, conscience, all exiled?
Is there no pity, no relenting ruth,

67. *cracks*, talks; *kye*, cows.
69. *blate*, shamefaced; *laithfu'*, bashful.
71. *sae*, so.
72. *lave*, rest.
80, 81. Compare with the lines from Milton's *L'Allegro*: —

"And every shepherd tells his tale
Under the hawthorn in the dale."

Points to the parents fondling o'er their child?
Then paints the ruined maid, and their distraction wild!

But now the supper crowns their simple board, —
The healsome parritch, chief o' Scotia's food;
The soupe their only hawkie does afford,
That 'yont the hallan snugly chows her cood:
The dame brings forth, in complimental mood,
To grace the lad, her weel-hain'd kebbuck, fell,
And aft he 's prest, and aft he ca's it guid;
The frugal wifie, garrulous, will tell,
How 't was a towmont auld, sin' lint was i' the bell.

The cheerfu' supper done, wi' serious face,
They, round the ingle, form a circle wide;
The sire turns o'er, with patriarchal grace,
The big ha' Bible, ance his father's pride;
His bonnet rev'rently is laid aside,
His lyart haffets wearing thin and bare;
Those strains that once did sweet in Zion glide,
He wales a portion with judicious care,
And "Let us worship GOD!" he says, with solemn air.

92. *healsome*, wholesome; *parritch*, porridge.
93. *soupe*, limited supply; *hawkie*, cow.
94. *'yont*, beyond; *hallan*, partition wall; *chows*, chews: *cood*, cud.
96. *well-hain'd kebbuck*, carefully saved cheese; *fell*, biting.
97. *aft*, often; *guid*, good.
99. *towmont*, twelvemonth; *sin' lint was i' the bell*, since flax was in the flower.
103. *ha'*, hall; *ance*, once.
105. *lyart haffets*, gray temples.
107. *wales*, chooses.

They chant their artless notes in simple guise;
They tune their hearts, by far the noblest aim;
Perhaps *Dundee's* wild-warbling measures rise,
Or plaintive *Martyrs*, worthy of the name,
Or noble *Elgin* beets the heavenward flame,
The sweetest far of Scotia's holy lays:
Compared with these, Italian trills are tame;
The tickled ears no heartfelt raptures raise;
Nae unison hae they with our Creator's praise.

The priest-like father reads the sacred page —
How Abram was the friend of GOD on high;
Or Moses bade eternal warfare wage
With Amalek's ungracious progeny;
Or how the royal bard did groaning lie
Beneath the stroke of Heaven's avenging ire;
Or Job's pathetic plaint, and wailing cry;
Or rapt Isaiah's wild, seraphic fire;
Or other holy seers that tune the sacred lyre.

Perhaps the Christian volume is the theme —
How guiltless blood for guilty man was shed:
How HE, who bore in heaven the second name,
Had not on earth whereon to lay His head;
How His first followers and servants sped;
The precepts sage they wrote to many a land:
How he, who lone in Patmos banishèd,

111–113. *Dundee*, *Martyrs*, and *Elgin* are the names of old hymn-tunes found in many books. The adjectives applied to each are peculiarly fitting.

113. *beets*, feeds, adds fuel to.

117. *hae*, have.

133. Saint John.

Saw in the sun a mighty angel stand,
And heard great Bab'lon's doom pronounced by Heaven's command.

Then kneeling down, to HEAVEN'S ETERNAL KING,
The saint, the father, and the husband prays:
Hope "springs exulting on triumphant wing,"
That thus they all shall meet in future days:
There ever bask in uncreated rays,
No more to sigh, or shed the bitter tear,
Together hymning their Creator's praise,
In such society, yet still more dear;
While circling Time moves round in an eternal sphere.

Compared with this, how poor Religion's pride,
In all the pomp of method and of art,
When men display to congregations wide
Devotion's every grace, except the heart!
The Power, incensed, the pageant will desert,
The pompous strain, the sacerdotal stole;
But haply, in some cottage far apart,
May hear, well pleased, the language of the soul;
And in His book of life the inmates poor enrol.

Then homeward all take off their several way;
The youngling cottagers retire to rest:
The parent-pair their secret homage pay,
And proffer up to Heaven the warm request,
That HE who stills the raven's clamorous nest,
And decks the lily fair in flowery pride,
Would, in the way His wisdom sees the best,

138. Quoted from Pope's *Windsor Forest.*

For them and for their little ones provide;
But chiefly, in their hearts with grace divine preside.

From scenes like these old Scotia's grandeur springs,
That makes her loved at home, revered abroad:
Princes and lords are but the breath of kings,
"An honest man 's the noblest work of God;"
And certes, in fair Virtue's heavenly road,
The cottage leaves the palace far behind:
What is a lordling's pomp? — a cumbrous load,
Disguising oft the wretch of human kind,
Studied in arts of hell, in wickedness refined!

O Scotia! my dear, my native soil!
For whom my warmest wish to Heaven is sent,
Long may thy hardy sons of rustic toil
Be blest with health, and peace, and sweet content!
And oh! may Heaven their simple lives prevent
From luxury's contagion, weak and vile!
Then, howe'er crowns and coronets be rent,
A virtuous populace may rise the while,
And stand a wall of fire around their much-loved isle.

O Thou! who poured the patriotic tide,
That streamed through Wallace's undaunted heart,

166. Quoted from Pope's *Essay on Man.*

182. William Wallace, the peer of Robert Bruce among Scottish heroes.

Who dared to nobly stem tyrannic pride,
Or nobly die, the second glorious part,
(The patriot's God, peculiarly Thou art,
His friend, inspirer, guardian, and reward!)
Oh never, never, Scotia's realm desert;
But still the patriot, and the patriot bard,
In bright succession raise, her ornament and guard!

TO A MOUSE,

ON TURNING UP HER NEST WITH THE PLOUGH, NOVEMBER, 1785.

The lines *To a Mouse* seem by report to have been composed while Burns was actually ploughing. One of the poet's first editors wrote: "John Blane, who had acted as gaudsman to Burns, and who lived sixty years afterwards, had a distinct recollection of the turning up of the mouse. Like a thoughtless youth as he was, he ran after the creature to kill it, but was checked and recalled by his master, who he observed became thereafter thoughtful and abstracted. Burns, who treated his servants with the familiarity of fellow-laborers, soon afterwards read the poem to Blane."

WEE, sleekit, cow'rin', tim'rous beastie,
Oh, what a panic 's in thy breastie!
Thou needna start awa' sae hasty,
Wi' bickering brattle!
I wad be laith to rin and chase thee,
Wi' murd'ring pattle!

Headnote, line 3, *gaudsman*, ploughboy.

1. *sleekit*, sleek.

3. *needna*, need not.

4. *bickering brattle*, clattering scamper.

5, 6. The boy's attempt to kill the mouse may well have been in the poet's mind here.

5. *wad*, would; *laith*, loath.

6. *pattle*, plough-staff.

I 'm truly sorry man's dominion
Has broken Nature's social union,
And justifies that ill opinion,
Which makes thee startle
At me, thy poor earthborn companion,
And fellow-mortal!

I doubtna, whiles, but thou may thieve;
What then? poor beastie, thou maun live!
A daimen icker in a thrave
'S a sma' request:
I 'll get a blessin' wi' the lave,
And never miss 't!

Thy wee bit housie, too, in ruin!
Its silly wa's the win's are strewin'!
And naething now to big a new ane
O' foggage green,
And bleak December's winds ensuin',
Baith snell and keen!

Thou saw the fields laid bare and waste,
And weary winter comin' fast,
And cozie here, beneath the blast,
Thou thought to dwell,
Till, crash! the cruel coulter passed
Out through thy cell.

13. *whiles*, sometimes.
14. *maun*, must.
15. *daimen icker*, ear of corn now and then; *thrave*, twenty-four sheaves.
21. *big*, build; *ane*, one.
22. *foggage*, stray vegetable material used for nests.
24. *baith*, both; *snell*, biting.

That wee bit heap o' leaves and stibble
Has cost thee monie a weary nibble!
Now thou 's turned out for a' thy trouble,
But house or hald,
To thole the winter's sleety dribble,
And cranreuch cauld!

But, Mousie, thou art no thy lane,
In proving foresight may be vain:
The best-laid schemes o' mice and men
Gang aft a-gley,
And lea'e us nought but grief and pain,
For promised joy.

Still thou art blest, compared wi' me!
The present only toucheth thee:
But, och! I backward cast my e'e
On prospects drear!
And forward, though I canna see,
I guess and fear.

TO A MOUNTAIN DAISY,

ON TURNING ONE DOWN WITH THE PLOUGH IN APRIL, 1786.

WEE, modest, crimson-tippèd flower,
Thou 's met me in an evil hour;

31. *stibble*, stubble.
32. *monie*, many.
34. *but*, without; *hald*, abiding-place.
35. *thole*, endure.
36. *cranreuch cauld*, cold hoar-frost.
37. *no thy lane*, not alone.
40. *a-gley*, wrong.

For I maun crush amang the stoure
Thy slender stem:
To spare thee now is past my power,
Thou bonny gem.

Alas! it 's no thy neebor sweet,
The bonny lark, companion meet,
Bending thee 'mang the dewy weet,
Wi' speckled breast,
When upward-springing, blithe, to greet
The purpling east!

Cauld blew the bitter biting north
Upon thy early, humble birth;
Yet cheerfully thou glinted forth
Amid the storm,
Scarce reared above the parent earth
Thy tender form.

The flaunting flowers our gardens yield,
High sheltering woods and wa's maun shield,
But thou, beneath the random bield
O' clod or stane,
Adorns the histie stibble-field,
Unseen, alane.

There, in thy scanty mantle clad,
Thy snawie bosom sunward spread,

3. *stoure*, dust.
6. *bonny*, beautiful.
9. *weet*, wet.
21. *bield*, shelter.
23. *histie*, dry, barren.
26. *snawie*, snowy.

Thou lifts thy unassuming head
In humble guise;
But now the share uptears thy bed,
And low thou lies!

Such is the fate of artless maid,
Sweet floweret of the rural shade!
By love's simplicity betrayed,
And guileless trust,
Till she, like thee, all soiled, is laid
Low i' the dust.

Such is the fate of simple bard,
On life's rough ocean luckless starr'd!
Unskilful he to note the card
Of prudent lore,
Till billows rage, and gales blow hard,
And whelm him o'er!

Such fate to suffering worth is given,
Who long with wants and woes has striven,
By human pride or cunning driven
To misery's brink,
Till wrenched of every stay but Heaven,
He, ruined, sink!

Even thou who mourn'st the Daisy's fate,
That fate is thine — no distant date;
Stern Ruin's ploughshare drives, elate,
Full on thy bloom,
Till crushed beneath the furrow's weight
Shall be thy doom.

39. *card*, the face of the compass.

A BARD'S EPITAPH.

A Bard's Epitaph, written in 1786, is so sincere a confession of Burns's own faults that it seems an impertinence to rebuke them further.

Is there a whim-inspirèd fool,
Owre fast for thought, owre hot for rule,
Owre blate to seek, owre proud to snool,
Let him draw near;
And owre this grassy heap sing dool,
And drap a tear.

Is there a bard of rustic song,
Who, noteless, steals the crowds among,
That weekly this aréa throng,
Oh, pass not by!
But, with a frater-feeling strong,
Here heave a sigh.

Is there a man whose judgment clear
Can others teach the course to steer,
Yet runs himself life's mad career,
Wild as the wave;
Here pause — and, through the starting tear,
Survey this grave.

The poor inhabitant below
Was quick to learn, and wise to know,
And keenly felt the friendly glow,
And softer flame;

2. *owre*, over.
3. *snool*, submit tamely.
5. *dool*, sorrow.
6. *drap*, drop.

But thoughtless follies laid him low,
And stained his name!

Reader, attend — whether thy soul
Soars fancy's flights beyond the pole,
Or darkling grubs this earthly hole,
In low pursuit;
Know, prudent, cautious self-control
Is wisdom's root.

SONGS.

FOR A' THAT AND A' THAT.

Is there, for honest poverty,
That hangs his head, and a' that!
The coward slave, we pass him by,
We dare be poor for a' that!
For a' that, and a' that,
Our toils obscure, and a' that;
The rank is but the guinea's stamp,
The man 's the gowd for a' that!

What though on hamely fare we dine,
Wear hodden-gray, and a' that;
Gie fools their silks, and knaves their wine,
A man 's a man for a' that!
For a' that, and a' that,
Their tinsel show, and a' that;
The honest man, though e'er sae poor,
Is king o' men for a' that!

8. *gowd*, gold.
11. *gie*, give.

Ye see yon birkie, ca'd a lord,
Wha struts, and stares, and a' that;
Though hundreds worship at his word,
He 's but a coof for a' that.
For a' that, and a' that,
His ribbon, star, and a' that;
The man of independent mind,
He looks and laughs at a' that.

A prince can mak a belted knight,
A marquis, duke, and a' that;
But an honest man 's aboon his might,
Guid faith, he maunna fa' that!
For a' that, and a' that,
Their dignities, and a' that;
The pith o' sense, and pride o' worth,
Are higher rank than a' that.

Then let us pray that come it may —
As come it will for a' that —
That sense and worth, o'er a' the earth,
May bear the gree, and a' that.
For a' that, and a' that,
It 's coming yet, for a' that,
That man to man, the warld o'er,
Shall brothers be for a' that!

17. *birkie*, fellow.
20. *coof*, fool.
25. *mak*, make.
27. *aboon*, above.
28. *he maunna fa' that*, he must not think an honest man is not "aboon his might."
36. *gree*, prize.
39. *warld*, world.

AULD LANG SYNE.

SHOULD auld acquaintance be forgot,
And never brought to min' ?
Should auld acquaintance be forgot,
And days o' lang syne?

CHORUS.

For auld lang syne, my dear,
For auld lang syne,
We 'll tak a cup o' kindness yet
For auld lang syne.

We twa hae run about the braes,
And pu'd the gowans fine;
But we 've wandered monie a weary foot,
Sin' auld lang syne.

We twa hae paidl't i' the burn,
Frae morning sun till dine;
But seas between us braid hae roared,
Sin' auld lang syne.

And here 's a hand, my trusty fiere,
And gie 's a hand o' thine;
And we 'll tak a right guid willie-waught,
For auld lang syne.

9. *twa*, two; *braes*, hillsides.
10. *gowans*, daisies.
13. *paidl't*, paddled; *burn*, stream.
14. *dine*, sunset.
15. *braid*, broad.
17. *fiere*, friend.
19. *willie-waught*, hearty draught.

And surely you 'll be your pint-stoup,
And surely I 'll be mine ;
And we 'll tak a cup o' kindness yet
For auld lang syne.

MY FATHER WAS A FARMER.

TUNE — *The Weaver and his Shuttle, O.*

MY father was a farmer upon the Carrick border, O,
And carefully he bred me in decency and order, O ;
He bade me act a manly part, though I had ne'er a farthing, O,
For without an honest manly heart no man was worth regarding, O.

Then out into the world my course I did determine, O ;
Though to be rich was not my wish, yet to be great was charming, O :
My talents they were not the worst, nor yet my education, O ;
Resolved was I, at least to try, to mend my situation, O.

In many a way, and vain essay, I courted fortune's favor, O ;
Some cause unseen still stept between, to frustrate each endeavor, O.
Sometimes by foes I was o'erpowered, sometimes by friends forsaken, O ;
And when my hope was at the top, I still was worst mistaken, O.

21. *stoup*, flagon.

Then sore harassed, and tired at last, with fortune's vain delusion, O,
I dropt my schemes, like idle dreams, and came to this conclusion, O: —
The past was bad, and the future hid — its good or ill untried, O;
But the present hour was in my power, and so I would enjoy it, O.

No help, nor hope, nor view had I, nor person to befriend me, O;
So I must toil, and sweat, and broil, and labor to sustain me, O;
To plough and sow, to reap and mow, my father bred me early, O;
For one, he said, to labor bred, was a match for fortune fairly, O.

Thus all obscure, unknown, and poor, through life I'm doomed to wander, O,
Till down my weary bones I lay, in everlasting slumber, O.
No view nor care, but shun whate'er might breed me pain or sorrow, O;
I live to-day as well 's I may, regardless of to-morrow, O.

But cheerful still, I am as well as a monarch in a palace, O,
Though fortune's frown still hunts me down with all her wonted malice, O:
I make indeed my daily bread, but ne'er can make it farther, O;
But as daily bread is all I need, I do not much regard her, O.

When sometimes by my labor I earn a little money, O,
Some unforeseen misfortune comes generally upon me, O:
Mischance, mistake, or by neglect, or my good-natured folly, O:
But come what will, I 've sworn it still, I'll ne'er be melancholy, O.

All you who follow wealth and power with unremitting ardor, O,
The more in this you look for bliss, you leave your view the farther, O:
Had you the wealth Potosi boasts, or nations to adore you, O,
A cheerful honest-hearted clown I will prefer before you, O.

JOHN ANDERSON.

TUNE — *John Anderson my Jo.*

JOHN ANDERSON my jo, John,
When we were first acquent,
Your locks were like the raven,
Your bonny brow was brent;
But now your brow is beld, John,
Your locks are like the snaw;
But blessings on your frosty pow,
John Anderson my jo.

35. *Potosi*, a famous mining town of South America.
1. *jo*, sweetheart.
2. *acquent*, acquainted.
4. *brent*, smooth.
5. *beld*, bald.
7. *pow*, head.

John Anderson my jo, John,
We clamb the hill thegither,
And monie a canty day, John,
We 've had wi' ane anither:
Now we maun totter down, John,
But hand in hand we 'll go,
And sleep thegither at the foot,
John Anderson my jo.

FLOW GENTLY, SWEET AFTON.

Flow Gently, Sweet Afton, is one of the songs, like the two that follow, composed in honor of Mary Campbell. After promising to marry Burns, she went from Ayrshire to her parents in Argyleshire, in May, 1786, to make ready for the marriage; but five months later, before it could take place, she died. Their parting on the banks of the Ayr is the theme of the song *Highland Mary*. Popular tradition has it that after plighting solemn troth, "they stood on either side of a brook, they dipped their hands in the water, exchanged Bibles — and parted." The poem *To Mary in Heaven* was written three years later, when Burns was living with his wife at Ellisland.

FLOW gently, sweet Afton, among thy green braes,
Flow gently, I 'll sing thee a song in thy praise;
My Mary 's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

Thou stock-dove whose echo resounds through the glen,
Ye wild whistling blackbirds in yon thorny den,
Thou green-crested lapwing, thy screaming forbear,
I charge you disturb not my slumbering fair.

10. *clamb*, climbed; *thegither*, together.
11. *canty*, pleasant.
12. *ane anither*, one another.

How lofty, sweet Afton, thy neighboring hills,
Far marked with the courses of clear winding rills;
There daily I wander as noon rises high,
My flocks and my Mary's sweet cot in my eye.

How pleasant thy banks and green valleys below,
Where wild in the woodlands the primroses blow;
There oft as mild evening weeps over the lea,
The sweet-scented birk shades my Mary and me.

Thy crystal stream, Afton, how lovely it glides,
And winds by the cot where my Mary resides;
How wanton thy waters her snowy feet lave,
As gathering sweet flowerets she stems thy clear wave.

Flow gently, sweet Afton, among thy green braes,
Flow gently, sweet river, the theme of my lays;
My Mary 's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

HIGHLAND MARY.

TUNE — *Katharine Ogie.*

YE banks, and braes, and streams around
The castle o' Montgomery,
Green be your woods, and fair your flowers,

For there I took the last fareweel
O' my sweet Highland Mary.

How sweetly bloomed the gay green birk,
How rich the hawthorn's blossom,
As underneath their fragrant shade
I clasped her to my bosom!
The golden hours, on angel wings,
Flew o'er me and my dearie;
For dear to me as light and life
Was my sweet Highland Mary.

Wi' monie a vow, and locked embrace,
Our parting was fu' tender;
And, pledging aft to meet again,
We tore oursels asunder:
But, oh! fell death's untimely frost,
That nipt my flower sae early!
Now green 's the sod, and cauld 's the clay,
That wraps my Highland Mary!

Oh, pale, pale now, those rosy lips
I aft hae kissed sae fondly,
And closed for aye the sparkling glance
That dwelt on me sae kindly!
And mouldering now in silent dust
That heart that lo'ed me dearly!
But still within my bosom's core
Shall live my Highland Mary.

TO MARY IN HEAVEN.

THOU ling'ring star, with less'ning ray,
That lov'st to greet the early morn,
Again thou usher'st in the day
My Mary from my soul was torn.
O Mary! dear departed shade!
Where is thy place of blissful rest?
Seest thou thy lover lowly laid?
Hear'st thou the groans that rend his breast?

That sacred hour can I forget,
Can I forget the hallowed grove,
Where by the winding Ayr we met,
To live one day of parting love?
Eternity will not efface
Those records dear of transports past,
Thy image at our last embrace, —
Ah! little thought we 't was our last!

Ayr, gurgling, kissed his pebbled shore,
O'erhung with wild woods, thick'ning green;
The fragrant birch and hawthorn hoar
Twined am'rous round the raptured scene;
The flowers sprang wanton to be prest,
The birds sang love on every spray —
Till too, too soon, the glowing west
Proclaimed the speed of wingèd day.

Still o'er these scenes my mem'ry wakes,
And fondly broods with miser care;
Time but th' impression deeper makes,
As streams their channels deeper wear.

My Mary! dear departed shade!
Where is thy place of blissful rest?
Seest thou thy lover lowly laid?
Hear'st thou the groans that rend his breast?

I LOVE MY JEAN.

TUNE — *Miss Admiral Gordon's Strathspey.*

I Love My Jean bears witness to Burns's love for his wife, Jean Armour. "This song," he wrote, "I composed out of compliment to Mrs. Burns. N. B. It was in the honeymoon."

OF a' the airts the wind can blaw
I dearly like the west,
For there the bonny lassie lives,
The lassie I lo'e best:

There 's wild woods grow, and rivers row,
And monie a hill between;
But day and night my fancy's flight
Is ever wi' my Jean.

I see her in the dewy flowers,
I hear her sweet and fair;
I see her in the tunefu' birds,
I hear her charm the air:

There 's not a bonny flower that springs
By fountain, shaw, or green,
There 's not a bonny bird that sings,
But minds me o' my Jean.

1. *airts the wind can blaw*, quarters from which the wind can blow.
5. *row*, roll.
14. *shaw*, wooded dell.

OH, WERT THOU IN THE CAULD BLAST.

Miss Jessy Lewars was a young lady who helped Mrs. Burns to nurse the poet in his last illness. Of the origin of *Oh, Wert Thou in the Cauld Blast*, she has told that one morning Burns called upon her, and said if she would play him any tune of which she was fond, he would write words for her to sing to it. She played a melody, and as soon as Burns had it well in his mind, he sat down and wrote this song in a few minutes.

Oh, wert thou in the cauld blast
On yonder lea, on yonder lea,
My plaidie to the angry airt,
I 'd shelter thee, I 'd shelter thee!
Or did Misfortune's bitter storms
Around thee blaw, around thee blaw,
Thy bield should be my bosom,
To share it a', to share it a'!

Or were I in the wildest waste,
Of earth and air, of earth and air,
The desert were a paradise,
If thou wert there, if thou wert there!
Or were I monarch o' the globe,
Wi' thee to reign, wi' thee to reign,
The only jewel in my crown
Wad be my queen, wad be my queen!

A RED, RED ROSE.

TUNE — *Graham's Strathspey.*

O, my luve 's like a red, red rose,
That 's newly sprung in June;
Oh, my luve 's like the melodie,
That 's sweetly played in tune.

As fair art thou, my bonny lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun,
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

MARY MORISON.

O, Mary, at thy window be,
It is the wished, the trysted hour!
Those smiles and glances let me see,
That make the miser's treasure poor:
How blithely wad I bide the stoure,
A weary slave frae sun to sun,
Could I the rich reward secure,
The lovely Mary Morison.

Yestreen, when to the trembling string
The dance gaed through the lighted ha',
To thee my fancy took its wing,
I sat, but neither heard nor saw.
Though this was fair, and that was braw,
And yon the toast of a' the town,
I sighed, and said amang them a':
"Ye are na Mary Morison."

Oh, Mary, canst thou wreck his peace,
Wha for thy sake wad gladly die?
Or canst thou break that heart of his,
Whase only faut is loving thee?
If love for love thou wilt na gie,
At least be pity to me shown;
A thought ungentle canna be
The thought o' Mary Morison.

WANDERING WILLIE.

HERE awa', there awa', wandering Willie,
Here awa', there awa', haud awa' hame;
Come to my bosom, my ain only dearie,
Tell me thou bring'st me my Willie the same.

Winter winds blew loud and cauld at our parting,
Fears for my Willie brought tears in my ee;
Welcome now simmer, and welcome my Willie—
The simmer to nature, my Willie to me.

Rest, ye wild storms, in the cave of your slumbers;
How your dread howling a lover alarms!

2. *haud*, hold.
3. *ain*, own.

Wauken, ye breezes! row gently, ye billows!
And waft my dear laddie ance mair to my arms!

But oh, if he's faithless, and minds na his Nannie,
Flow still between us, thou wide-roaring main!
May I never see it, may I never trow it,
But, dying, believe that my Willie's my ain.

MY NANNIE'S AWA'.

Now in her green mantle blithe Nature arrays,
And listens the lambkins that bleat o'er the braes,
While birds warble welcomes in ilka green shaw;
But to me it's delightless — my Nannie 's awa'.

The snawdrap and primrose our woodlands adorn,
And violets bathe in the weet o' the morn;
They pain my sad bosom, sae sweetly they blaw,
They mind me o' Nannie — and Nannie 's awa'.

Thou laverock that springs frae the dews o' the lawn,
The shepherd to warn o' the gray-breaking dawn;
And thou mellow mavis that hails the night fa',
Give over for pity — my Nannie 's awa'.

Come autumn, sae pensive, in yellow and gray,
And soothe me with tidings o' Nature's decay:
The dark dreary winter and wild driving snaw
Alane can delight me — now Nannie 's awa'!

11. *wauken*, waken.
12. *mair*, more.
3. *ilka*, every.
9. *laverock*, lark.
11. *mavis*, thrush.

BONNIE DOON.

YE flowery banks o' bonnie Doon,
How can ye bloom sae fair!
How can ye chant, ye little birds,
And I sae fu' o' care!

Thou 'lt break my heart, thou bonnie bird,
That sings upon the bough;
Thou minds me o' the happy days
When my fause love was true.

Thou 'lt break my heart, thou bonnie bird,
That sings beside thy mate;
For sae I sat, and sae I sang,
And wistna o' my fate.

Aft hae I roved by bonnie Doon,
To see the woodbine twine,
And ilka bird sang o' its luve,
And sae did I o' mine.

Wi' lightsome heart I pu'd a rose,
Frae off its thorny tree,
And my fause luver staw the rose,
But left the thorn wi' me.

8. *fause*, false.
12. *wistna*, knew not.
19. *staw*, stole.

MY HEART 'S IN THE HIGHLANDS.

TUNE— *Faille na Miosg.*

MY heart 's in the Highlands, my heart is not here;
My heart 's in the Highlands a-chasing the deer;
A-chasing the wild deer, and following the roe —
My heart 's in the Highlands wherever I go.

Farewell to the Highlands, farewell to the North,
The birthplace of valor, the country of worth;
Wherever I wander, wherever I rove,
The hills of the Highlands forever I love.

Farewell to the mountains high covered with snow;
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods;
Farewell to the torrents and loud-pouring floods.

My heart 's in the Highlands, my heart is not here;
My heart 's in the Highlands a-chasing the deer;
A-chasing the wild deer, and following the roe —
My heart 's in the Highlands wherever I go.

CHARLES LAMB.

BIOGRAPHICAL SKETCH.

In reading English literature we notice that names of authors fall into groups. Thus we speak of the Elizabethan period, and Shakespeare, Spenser, Ben Jonson, Marlowe, Fletcher, Beaumont, and others occur to us; or the age of Queen Anne brings to mind Addison, Steele, Pope, Swift. Sometimes the writers of a period may have little to do with each other in a friendly way. Sometimes we think of them almost as much through their social relations as through their independent work. The period which extended from near the end of the last century to the close of the first third of this has a certain separateness, and as we get farther away from it we are likely to set it off in our minds. It was not so great a period as the Elizabethan; it had no such commanding genius as Shakespeare, but it was a period full of beginnings in literature, and it is very close to us in feeling, so that it will be long before it seems to be a past epoch.

Now the interesting writers of that time were for the most part on very friendly terms with each other. When we read the lives, and the writings also, of Wordsworth, Coleridge, Southey, Lamb, De Quincey, Hazlitt, and others, we trace in each the names and personalities of the rest. In the essays and the letters of Charles Lamb, for example, we are constantly running across references to Wordsworth, Coleridge, Southey, and Hazlitt, and thus we think of Lamb

Chamb.

through all his life as living in the society of other men of letters. But there was one person whose name is very closely and very beautifully associated with that of Charles Lamb, his sister, Mary Lamb.

The *Essays of Elia*, by which Lamb is best known, abound in happy little references to his early life; but they are silent, as well they might be, regarding the tragedy which fell upon the brother and sister when they were on the threshold of life. Charles Lamb was born February 10, 1775, in the Temple, the great lawyers' house on the banks of the Thames in London; and in London or its immediate neighborhood Lamb lived all his days; he was restless to get back to the city when occasional slight journeys took him away. He was born in the Temple because his father was clerk and servant to a lawyer living there. He had an older brother and sister, John twelve years, and Mary ten years his senior. The family was poor, but when Charles was eight years old he had the very great privilege, as it was for a boy of such a family, of being admitted to the school known as Christ's Hospital, and there he spent seven years, a recollection of which he has left in one of the most delightful of his essays. One of his schoolmates, with whom he was intimate, was Samuel Taylor Coleridge.

When he left school he was fifteen years old. He loved books and seemed marked out for a scholar, but he had an impediment in his speech which would have stood in his way sadly had he entered one of the learned professions; but, besides, his family was poor, and he was needed as one of the breadwinners. His father was failing in health and powers; his elder brother held a clerkship in the South Sea House, the offices of a great trading company to the South Sea, but seems to have been an easy-going, rather self-indulgent fellow, who would make no sacrifice of his own comfort for the help of his family. Mary, ten years older than Charles, was his dearest companion, and sympathized with him in his tastes. In his boyhood he some-

times went with her to his grandmother's home in Hertfordshire, and the sweet country life filled his mind with many beautiful images, though as a man he was most fascinated by the roar and fulness of city streets.

For a short time Charles Lamb held a minor post in the South Sea House, but in April, 1792, he obtained a clerkship in the office of the East India Company, and in the service of that corporation he continued all his working life, being finally retired from duty on a pension. With the earnings of his clerkship he helped maintain his aged father and mother, and his sister Mary. They were all living in a humble way in Little Queen Street. His mother was a confirmed invalid, his father was in his second childhood, and Mary was helping to support the household by needlework. Charles Lamb had for three years been working at the East India House, when for a brief period he was stricken with a mild form of insanity, and had for a while to be kept under restraint. It is probable that the disease was in the family blood, for not long after Mary Lamb, broken down by the strain upon her, lost her reason wholly, and, ignorant of what she was doing, killed her mother and wounded her father. Charles, who was present and tried in vain to interpose, was himself injured.

It was a terrible experience, and the sadness was deepened by the knowledge that they could not be sure of Mary's permanent recovery. She was in the asylum when her father died, and Charles begged to have her brought back to him. Thenceforth she was his companion through life, and outlived him. The mania never returned to afflict him, but from time to time Mary was obliged to go back to the asylum. She could commonly anticipate the attacks, and Mr. Charles Lloyd on one occasion met the brother and sister "slowly pacing together a little footpath in Hoxton fields, both weeping bitterly, and found, on joining them, that they were taking their solemn way to the accustomed asylum."

This beautiful devotion of Charles Lamb to his sister, which bade him renounce marriage, was repaid by the most tender companionship. Both loved books and the play. In the essays the Bridget Elia who is so often referred to is hardly more than another name for Mary Lamb. Their cozy rooms were the gathering place for the poets, the wits, and the critics of their day. Charles Lamb, the gentle, as he was affectionately called, had a nature which was tender to all that was weak and erring; especially was he ever solicitous for his sister's welfare. He was a reader who delighted in the best of old English literature, and did much to bring back a taste for it. He was an exceedingly acute critic both of literature and of some other forms of art, and in conversation he was constantly saying witty and bright things. With his sister he wrote the *Tales from Shakespeare* that are so widely known, and he wrote some happy verse. After his death his letters to his friends were published, and they are among the most delightful letters in the English language.

But as has been said already, he is best known by his essays. He took for a signature Elia, the name of an obscure fellow clerk, and from time to time wrote playful papers containing reminiscences, light studies of persons, and sly hits at manners, delicate criticism of books, and bits of imaginative fancy. He contributed them one by one to journals, and some were not gathered into books till after his death, which took place December 27, 1834. Mary Lamb died May 20, 1847, at the age of eighty-two.

The notes, except the slight ones in brackets, are taken from Canon Ainger's edition of the *Essays of Elia*.

ESSAYS OF ELIA.

DREAM CHILDREN: A REVERIE.

CHILDREN love to listen to stories about their elders when *they* were children; to stretch their imagination to the conception of a traditionary great-uncle, or grandame, whom they never saw. It was in this spirit that my little ones crept about me the other evening to hear about their great-grandmother Field,[1] who lived in a great house in Norfolk (a hundred times bigger than that in which they and papa lived) which had been the scene — so at least it was generally believed in that part of the country — of the tragic incidents which they had lately become familiar with from the ballad of the Children in the Wood. Certain it is that the whole story of the children and their cruel

[1] Lamb's grandmother, Mary Field, for more than fifty years housekeeper at Blakesware, a dower-house of the Hertfordshire family of Plumers, a few miles from Ware. William Plumer, who represented his county for so many years in Parliament, was still living, and Lamb may have disguised the whereabouts of the "great house" out of consideration for him. Why he substituted Norfolk is only matter for conjecture. Perhaps there were actually scenes from the old legend of the Children in the Wood carved upon a chimney-piece at Blakesware; possibly there was some old story in the annals of the Plumer family touching the mysterious disappearance of two children, for which it pleased Lamb to substitute the story of the familiar ballad. His grandmother, as he has told us in his lines *The Grandame*, was deeply versed "in anecdote domestic."

uncle was to be seen fairly carved out in wood upon the chimney-piece of the great hall, the whole story down to the Robin Redbreasts; till a foolish rich person pulled it down to set up a marble one of modern invention in its stead, with no story upon it. Here Alice put out one of her dear mother's looks, too tender to be called upbraiding. Then I went on to say, how religious and how good their great-grandmother Field was, how beloved and respected by everybody, though she was not indeed the mistress of this great house, but had only the charge of it (and yet in some respects she might be said to be the mistress of it, too) committed to her by the owner, who preferred living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining county; but still she lived in it in a manner as if it had been her own, and kept up the dignity of the great house in a sort while she lived, which afterwards came to decay, and was nearly pulled down, and all its old ornaments stripped and carried away to the owner's other house, where they were set up, and looked as awkward as if some one were to carry away the old tombs they had seen lately at the Abbey, and stick them up in Lady C.'s tawdry gilt drawing-room. Here John smiled, as much as to say, "That would be foolish indeed." And then I told how, when she came to die, her funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighborhood for many miles round, to show their respect for her memory, because she had been such a good and religious woman; so good, indeed, that she knew all the Psaltery by heart, ay, and a great part of the Testament besides. Here little Alice spread her hands. Then I told what a tall, upright, graceful person their great-grandmo-

ther Field once was; and how in her youth she was esteemed the best dancer — here Alice's little right foot played an involuntary movement, till, upon my looking grave, it desisted — the best dancer, I was saying, in the county, till a cruel disease, called a cancer, came, and bowed her down with pain; but it could never bend her good spirits, or make them stoop, but they were still upright, because she was so good and religious. Then I told how she was used to sleep by herself in a lone chamber of the great lone house; and how she believed that an apparition of two infants was to be seen at midnight gliding up and down the great staircase near where she slept, but she said "those innocents would do her no harm;" and how frightened I used to be, though in those days I had my maid to sleep with me, because I was never half so good or religious as she — and yet I never saw the infants. Here John expanded all his eyebrows and tried to look courageous. Then I told how good she was to all her grandchildren, having us to the great house in the holydays, where I in particular used to spend many hours by myself in gazing upon the old busts of the twelve Cæsars that had been Emperors of Rome, till the old marble heads would seem to live again, or I to be turned into marble with them; how I never could be tired with roaming about that huge mansion, with its vast empty rooms, with their worn-out hangings, fluttering tapestry, and carved oaken panels, with the gilding almost rubbed out — sometimes in the spacious old-fashioned gardens, which I had almost to myself, unless when now and then a solitary gardening man would cross me — and how the nectarines and peaches hung upon the walls, without my ever offering to pluck them, because they were forbidden fruit, unless now

and then, — and because I had more pleasure in strolling about among the old melancholy-looking yew-trees, or the firs, and picking up the red berries, and the fir-apples, which were good for nothing but to look at — or in lying about upon the fresh grass with all the fine garden smells around me — or basking in the orangery, till I could almost fancy myself ripening, too, along with the oranges and the limes in that grateful warmth — or in watching the dace that darted to and fro in the fish-pond at the bottom of the garden, with here and there a great sulky pike hanging midway down the water in silent state, as if it mocked at their impertinent friskings, — I had more pleasure in these busy-idle diversions than in all the sweet flavors of peaches, nectarines, oranges, and such-like common baits of children. Here John slyly deposited back upon the plate a bunch of grapes, which, not unobserved by Alice, he had meditated dividing with her, and both seemed willing to relinquish them for the present as irrelevant. Then, in somewhat a more heightened tone, I told how, though their great-grandmother Field loved all her grandchildren, yet in an especial manner she might be said to love their uncle, John L——,[1] because he was so handsome and spirited a youth, and a king to the rest of us; and, in-

[1] Of course John Lamb, the brother [then lately dead]. Whether Charles was ever a "lame-footed" boy, through some temporary cause, we cannot say. We know that at the time of the mother's death John Lamb was suffering from an injury to his foot, and made it (after his custom) an excuse for not exerting himself unduly. See the letter of Charles to Coleridge written at the time. "My brother, little disposed (I speak not without tenderness for him) at any time to take care of old age and infirmities, had now, with his bad leg, an exemption from such duties."

stead of moping about in solitary corners, like some of us, he would mount the most mettlesome horse he could get, when but an imp no bigger than themselves, and make it carry him half over the county in a morning, and join the hunters when there were any out — and yet he loved the old great house and gardens, too, but had too much spirit to be always pent up within their boundaries — and how their uncle grew up to man's estate as brave as he was handsome, to the admiration of everybody, but of their great-grandmother Field most especially; and how he used to carry me upon his back when I was a lame-footed boy — for he was a good bit older than me — many a mile when I could not walk for pain; — and how in after life he became lame-footed, too, and I did not always (I fear) make allowances enough for him when he was impatient and in pain, nor remember sufficiently how considerate he had been to me when I was lame-footed; and how, when he died, though he had not been dead an hour, it seemed as if he had died a great while ago, such a distance there is betwixt life and death; and how I bore his death, as I thought, pretty well at first, but afterwards it haunted and haunted me; and though I did not cry or take it to heart as some do, and as I think he would have done if I had died, yet I missed him all day long, and knew not till then how much I had loved him. I missed his kindness, and I missed his crossness, and wished him to be alive again, to be quarrelling with him (for we quarrelled sometimes), rather than not have him again, and was as uneasy without him as he, their poor uncle, must have been when the doctor took off his limb. — Here the children fell a-crying, and asked if their little mourning which they had on was not for uncle John,

and they looked up, and prayed me not to go on about their uncle, but to tell them some stories about their pretty dead mother. Then I told how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W——n; and as much as children could understand, I explained to them what coyness, and difficulty, and denial meant in maidens — when, suddenly turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of re-presentment that I became in doubt which of them stood there before me, or whose that bright hair was; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding, till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech: "We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence and a name" —— and, immediately awaking, I found myself quietly seated in my bachelor armchair, where I had fallen asleep, with the faithful Bridget unchanged by my side — but John L. (or James Elia) was gone forever.

A DISSERTATION UPON ROAST PIG.

MANKIND, says a Chinese manuscript,[1] which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw, clawing or biting it from the living animal, just as they do in Abyssinia to this day. This period is not obscurely hinted at by their great Confucius in the second chapter of his Mundane Mutations, where he designates a kind of golden age by the term Cho-fang, literally the Cooks' Holiday. The manuscript goes on to say, that the art of roasting, or rather broiling (which I take to be the elder brother), was accidentally discovered in the manner following. The swine-herd, Ho-ti, having gone out into the woods one morning, as his manner was, to collect mast for his hogs, left his cottage in the care of his eldest son Bo-bo, a great lubberly boy, who being fond of playing with fire, as younkers of his age commonly are, let some sparks escape into a bundle of straw, which kindling quickly, spread the conflagration over every part of their poor mansion, till it was

[1] The tradition as to the origin of cooking, which is of course the salient feature of this essay, had been communicated to Lamb, he here tells us, by his friend M., Thomas Manning, whose acquaintance he had made long ago at Cambridge, and who since those days had spent much of his life in exploring China and Thibet. Lamb says the same thing in one of his private letters, so we may accept it as a literal fact. The question therefore arises whether Manning had found the legend existing in any form in China, or whether Lamb's detail of the Chinese manuscript is wholly fantastic. It is at least certain that the story is a very old one, and appears as early as the third century, in the writings of Porphyry of Tyre.

reduced to ashes. Together with the cottage (a sorry antediluvian makeshift of a building, you may think it), what was of much more importance, a fine litter of new-farrowed pigs, no less than nine in number, perished. China pigs have been esteemed a luxury all over the East, from the remotest periods that we read of. Bo-bo was in the utmost consternation, as you may think, not so much for the sake of the tenement, which his father and he could easily build up again with a few dry branches, and the labor of an hour or two, at any time, as for the loss of the pigs. While he was thinking what he should say to his father, and wringing his hands over the smoking remnants of one of those untimely sufferers, an odor assailed his nostrils, unlike any scent which he had before experienced. What could it proceed from? — not from the burnt cottage — he had smelt that smell before — indeed, this was by no means the first accident of the kind which had occurred through the negligence of this unlucky young firebrand. Much less did it resemble that of any known herb, weed, or flower. A premonitory moistening at the same time overflowed his nether lip. He knew not what to think. He next stooped down to feel the pig, if there were any signs of life in it. He burnt his fingers, and to cool them he applied them in his booby fashion to his mouth. Some of the crumbs of the scorched skin had come away with his fingers, and for the first time in his life (in the world's life indeed, for before him no man had known it) he tasted — *crackling!* Again he felt and fumbled at the pig. It did not burn him so much now, still he licked his fingers from a sort of habit. The truth at length broke into his slow understanding, that it

was the pig that smelt so, and the pig that tasted so delicious; and, surrendering himself up to the new-born pleasure, he fell to tearing up whole handfuls of the scorched skin with the flesh next it, and was cramming it down his throat in his beastly fashion, when his sire entered amid the smoking rafters, armed with retributory cudgel, and, finding how affairs stood, began to rain blows upon the young rogue's shoulders, as thick as hail-stones, which Bo-bo heeded not any more than if they had been flies. The tickling pleasure, which he experienced in his lower regions, had rendered him quite callous to any inconveniences he might feel in those remote quarters. His father might lay on, but he could not beat him from his pig, till he had fairly made an end of it, when, becoming a little more sensible of his situation, something like the following dialogue ensued.

"You graceless whelp, what have you got there devouring? Is it not enough that you have burnt me down three houses with your dog's tricks, and be hanged to you! but you must be eating fire, and I know not what — what have you got there, I say?"

"O father, the pig, the pig! do come and taste how nice the burnt pig eats."

The ears of Ho-ti tingled with horror. He cursed his son, and he cursed himself that ever he should beget a son that should eat burnt pig.

Bo-bo, whose scent was wonderfully sharpened since morning, soon raked out another pig, and, fairly rending it asunder, thrust the lesser half by main force into the fists of Ho-ti, still shouting out, "Eat, eat, eat the burnt pig, father, only taste — O Lord!" — with such-like barbarous ejaculations, cramming all the while as if he would choke.

Ho-ti trembled in every joint while he grasped the abominable thing, wavering whether he should not put his son to death for an unnatural young monster, when, the crackling scorching his fingers, as it had done his son's, and applying the same remedy to them, he in his turn tasted some of its flavor, which, make what sour mouths he would for a pretence, proved not altogether displeasing to him. In conclusion (for the manuscript here is a little tedious), both father and son fairly set down to the mess, and never left off till they had dispatched all that remained of the litter.

Bo-bo was strictly enjoined not to let the secret escape, for the neighbors would certainly have stoned them for a couple of abominable wretches, who could think of improving upon the good meat which God had sent them. Nevertheless, strange stories got about. It was observed that Ho-ti's cottage was burnt down now more frequently than ever. Nothing but fires from this time forward. Some would break out in broad day, others in the night-time. As often as the sow farrowed, so sure was the house of Ho-ti to be in a blaze; and Ho-ti himself, which was the more remarkable, instead of chastising his son, seemed to grow more indulgent to him than ever. At length they were watched, the terrible mystery discovered, and father and son summoned to take their trial at Pekin, then an inconsiderable assize town. Evidence was given, the obnoxious food itself produced in court, and verdict about to be pronounced, when the foreman of the jury begged that some of the burnt pig, of which the culprits stood accused, might be handed into the box. He handled it, and they all handled it; and, burning their fingers, as Bo-bo and

his father had done before them, and nature prompting to each of them the same remedy, against the face of all the facts, and the clearest charge which judge had ever given, — to the surprise of the whole court, townsfolk, strangers, reporters, and all present, — without leaving the box, or any manner of consultation whatever, they brought in a simultaneous verdict of Not Guilty.

The judge, who was a shrewd fellow, winked at the manifest iniquity of the decision: and when the court was dismissed, went privily and bought up all the pigs that could be had for love or money. In a few days his lordship's town-house was observed to be on fire. The thing took wing, and now there was nothing to be seen but fires in every direction. Fuel and pigs grew enormously dear all over the district. The insurance-offices one and all shut up shop. People built slighter and slighter every day, until it was feared that the very science of architecture would in no long time be lost to the world. Thus this custom of firing houses continued, till in process of time, says my manuscript, a sage arose, like our Locke, who made a discovery that the flesh of swine, or indeed of any other animal, might be cooked (*burnt*, as they called it) without the necessity of consuming a whole house to dress it. Then first began the rude form of a gridiron. Roasting by the string or spit came in a century or two later, I forget in whose dynasty. By such slow degrees, concludes the manuscript, do the most useful, and seemingly the most obvious, arts make their way among mankind.——

Without placing too implicit faith in the account above given, it must be agreed that if a worthy pretext for so dangerous an experiment as setting houses

on fire (especially in these days) could be assigned in favor of any culinary object, that pretext and excuse might be found in ROAST PIG.

Of all the delicacies in the whole *mundus edibilis*, I will maintain it to be the most delicate — *princeps obsoniorum.*

I speak not of your grown porkers — things between pig and pork — those hobbledehoys — but a young and tender suckling — under a moon old — guiltless as yet of the sty — with no original speck of the *amor immunditiæ*, the hereditary failing of the first parent, yet manifest — his voice as yet not broken, but something between a childish treble and a grumble — the mild forerunner or *præludium* of a grunt.

He must be roasted. I am not ignorant that our ancestors ate them seethed, or boiled — but what a sacrifice of the exterior tegument!

There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not overroasted, *crackling*, as it is well called — the very teeth are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance — with the adhesive oleaginous — O call it not fat! but an indefinable sweetness growing up to it — the tender blossoming of fat — fat cropped in the bud — taken in the shoot — in the first innocence — the cream and quintessence of the child-pig's yet pure food — the lean, no lean, but a kind of animal manna — or, rather, fat and lean (if it must be so) so blended and running into each other, that both together make but one ambrosian result or common substance.

Behold him while he is "doing" — it seemeth

rather a refreshing warmth, than a scorching heat, that he is so passive to. How equably he twirleth round the string! Now he is just done. To see the extreme sensibility of that tender age! he hath wept out his pretty eyes — radiant jellies — shooting stars. —

See him in the dish, his second cradle, how meek he lieth! — wouldst thou have had this innocent grow up to the grossness and indocility which too often accompany maturer swinehood? Ten to one he would have proved a glutton, a sloven, an obstinate, disagreeable animal — wallowing in all manner of filthy conversation — from these sins he is happily snatched away —

> " Ere sin could blight or sorrow fade,
> Death came with timely care " [1] —

his memory is odoriferous — no clown curseth, while his stomach half rejecteth, the rank bacon — no coal-heaver bolteth him in reeking sausages — he hath a fair sepulchre in the grateful stomach of the judicious epicure — and for such a tomb might be content to die.

He is the best of sapors. Pine-apple is great. She is indeed almost too transcendent — a delight, if not sinful, yet so like to sinning, that really a tender-conscienced person would do well to pause — too ravishing for mortal taste, she woundeth and excoriateth the lips that approach her — like lovers' kisses, she biteth — she is a pleasure bordering on pain from the

[1] From Coleridge's *Epitaph on an Infant.* It must have been with unusual glee that Lamb here borrowed half of his friend's quatrain. The epitaph had appeared in the very earliest volume to which he was himself a contributor — the little volume of Coleridge's poems, published in 1796, by Joseph Cottle, of Bristol. The lines are there allotted a whole page to themselves.

fierceness and insanity of her relish — but she stoppeth at the palate — she meddleth not with the appetite — and the coarsest hunger might barter her consistently for a mutton-chop.

Pig — let me speak his praise — is no less provocative of the appetite than he is satisfactory to the criticalness of the censorious palate. The strong man may batten on him, and the weakling refuseth not his mild juices.

Unlike to mankind's mixed characters, a bundle of virtues and vices, inexplicably intertwisted, and not to be unravelled without hazard, he is — good throughout. No part of him is better or worse than another. He helpeth, as far as his little means extend, all around. He is the least envious of banquets. He is all neighbors' fare.

I am one of those who freely and ungrudgingly impart a share of the good things of this life which fall to their lot (few as mine are in this kind) to a friend. I protest I take as great an interest in my friend's pleasures, his relishes, and proper satisfactions, as in mine own. "Presents," I often say, "endear Absents." Hares, pheasants, partridges, snipes, barn-door chickens (those "tame villatic fowl,") capons, plovers, brawn, barrels of oysters, I dispense as freely as I receive them. I love to taste them, as it were, upon the tongue of my friend. But a stop must be put somewhere. One would not, like Lear, "give everything." I make my stand upon pig. Methinks it is an ingratitude to the Giver of all good flavors to extra-domiciliate, or send out of the house slightingly (under pretext of friendship, or I know not what), a blessing so particularly adapted, predestined, I may say, to my individual palate. It argues an insensibility.

I remember a touch of conscience in this kind at school. My good old aunt, who never parted from me at the end of a holiday without stuffing a sweetmeat, or some nice thing, into my pocket, had dismissed me one evening with a smoking plum-cake, fresh from the oven. In my way to school (it was over London Bridge) a gray-headed old beggar saluted me (I have no doubt, at this time of day, that he was a counterfeit). I had no pence to console him with, and in the vanity of self-denial, and the very coxcombry of charity, schoolboy-like, I made him a present of — the whole cake! I walked on a little, buoyed up, as one is on such occasions, with a sweet soothing of self-satisfaction; but, before I had got to the end of the bridge, my better feelings returned, and I burst into tears, thinking how ungrateful I had been to my good aunt, to go and give her good gift away to a stranger that I had never seen before, and who might be a bad man for aught I knew; and then I thought of the pleasure my aunt would be taking in thinking that I — I myself, and not another — would eat her nice cake — and what should I say to her the next time I saw her — how naughty I was to part with her pretty present! — and the odor of that spicy cake came back upon my recollection, and the pleasure and the curiosity I had taken in seeing her make it, and her joy when she sent it to the oven, and how disappointed she would feel that I had never had a bit of it in my mouth at last — and I blamed my impertinent spirit of alms-giving, and out-of-place hypocrisy of goodness; and above all I wished never to see the face again of that insidious, good-for-nothing, old gray impostor.

Our ancestors were nice in their method of sacri-

ficing these tender victims. We read of pigs whipt to death with something of a shock, as we hear of any other obsolete custom. The age of discipline is gone by, or it would be curious to inquire (in a philosophical light merely) what effect this process might have towards intenerating and dulcifying a substance, naturally so mild and dulcet as the flesh of young pigs. It looks like refining a violet. Yet we should be cautious, while we condemn the inhumanity, how we censure the wisdom of the practice. It might impart a gusto.

I remember an hypothesis, argued upon by the young students, when I was at St. Omer's, and maintained with much learning and pleasantry on both sides, "Whether, supposing that the flavor of a pig who obtained his death by whipping (*per flagellationem extremam*[1]) superadded a pleasure upon the palate of a man more intense than any possible suffering we can conceive in the animal, is man justified in using that method of putting the animal to death?" I forget the decision.

His sauce should be considered. Decidedly, a few bread crumbs, done up with his liver and brains, and a dash of mild sage. But banish, dear Mrs. Cook, I beseech you, the whole onion tribe. Barbecue your whole hogs to your palate, steep them in shalots, stuff them out with plantations of the rank and guilty garlic; you cannot poison them, or make them stronger than they are — but consider, he is a weakling — a flower.

[1] [That is, by a tremendous thrashing.]

BARBARA S——.

On the noon of the 14th of November, 1743 or 4, I forget which it was, just as the clock had struck one, Barbara S——,[1] with her accustomed punctuality, ascended the long rambling staircase, with awkward interposed landing-places, which led to the office, or rather a sort of box with a desk in it, whereat sat the then treasurer of (what few of our readers may remember) the old Bath Theatre. All over the island it was the custom, and remains so I believe to this day, for the players to receive their weekly stipend on the Saturday. It was not much that Barbara had to claim.

The little maid had just entered her eleventh year; but her important station at the theatre, as it seemed

[1] The note appended by Lamb to this essay, as to the heroine being named Street, and having three times changed her name by successive marriages, is one of the most elaborate of his fictions. The real heroine of the story, as admitted by Lamb at the time, was the admirable comedian, Fanny Kelly, an attached friend of Charles and Mary Lamb, who has just died (December, 1882) at the advanced age of ninety-two. In the year 1875 Miss Kelly furnished Mr. Charles Kent, who was editing the centenary edition of Lamb's works, with her own interesting version of the anecdote. It was in 1799, when Fanny Kelly was a child of nine, that the incident occurred, not at the old Bath Theatre, but at Drury Lane, where she had been admitted as a "miniature chorister," at a salary of a pound a week. After his manner, Lamb has changed every detail — the heroine, the site of the theatre, the amount of the salary, the name of the treasurer. Even following Charles Lamb, Miss Kelly has told her own story with much graphic power.

Miss Kelly, with the "divine plain face," was a special favorite of Lamb's. See his sonnets, *To Miss Kelly*, and *To a celebrated female performer in "The Blind Boy."*

to her, with the benefits which she felt to accrue from her pious application of her small earnings, had given an air of womanhood to her steps and to her behavior. You would have taken her to have been at least five years older.

Till latterly, she had merely been employed in choruses, or where children were wanted to fill up the scene. But the manager, observing a diligence and adroitness in her above her age, had for some few months past intrusted to her the performance of whole parts. You may guess the self-consequence of the promoted Barbara. She had already drawn tears in young Arthur; had rallied Richard with infantine petulance in the Duke of York; and in her turn had rebuked that petulance when she was Prince of Wales. She would have done the elder child in Morton's pathetic afterpiece to the life; but as yet the Children in the Wood was not.[1]

Long after this little girl was grown an aged woman, I have seen some of these small parts, each making two or three pages at most, copied out in the rudest hand of the then prompter, who doubtless transcribed a little more carefully and fairly for the grown-up tragedy ladies of the establishment. But such as they were, blotted and scrawled, as for a child's use, she kept them all; and in the zenith of her after reputation it was a delightful sight to behold them bound up in costliest morocco, each

[1] This is an ingenious way of intimating that Miss Kelly *did* play the elder child in the *Children in the Wood*. The drama was first produced in 1793. The incident of the roast fowl and the spilt salt, recorded later on, occurs in the last scene of this play. The famished children, just rescued from the wood, are fed by the faithful Walter with a roast chicken, over which he has just before, in his agitation, upset the salt-box.

single — each small part making a *book* — with fine clasps, gilt-splashed, etc. She had conscientiously kept them as they had been delivered to her; not a blot had been effaced or tampered with. They were precious to her for their affecting remembrancings. They were her principia, her rudiments; the elementary atoms; the little steps by which she pressed forward to perfection. "What," she would say, "could India-rubber, or a pumice-stone, have done for these darlings?"

I am in no hurry to begin my story — indeed, I have little or none to tell — so I will just mention an observation of hers connected with that interesting time.

Not long before she died I had been discoursing with her on the quantity of real present emotion which a great tragic performer experiences during acting. I ventured to think, that though in the first instance such players must have possessed the feelings which they so powerfully called up in others, yet by frequent repetition those feelings must become deadened in great measure, and the performer trust to the memory of past emotion, rather than express a present one. She indignantly repelled the notion, that with a truly great tragedian the operation, by which such effects were produced upon an audience, could ever degrade itself into what was purely mechanical. With much delicacy, avoiding to instance in her *self*-experience, she told me, that so long ago as when she used to play the part of the Little Son to Mrs. Porter's Isabella (I think it was), when that impressive actress has been bending over her in some heart-rending colloquy, she has felt real hot tears come trickling from her, which (to use her powerful expression) have perfectly scalded her back.

I am not quite so sure that it was Mrs. Porter; but it was some great actress of that day. The name is indifferent; but the fact of the scalding tears I most distinctly remember.

I was always fond of the society of players, and am not sure that an impediment in my speech (which certainly kept me out of the pulpit), even more than certain personal disqualifications, which are often got over in that profession, did not prevent me at one time of life from adopting it. I have had the honor (I must ever call it) once to have been admitted to the tea-table of Miss Kelly. I have played at serious whist with Mr. Liston. I have chatted with ever good-humored Mrs. Charles Kemble. I have conversed as friend to friend with her accomplished husband. I have been indulged with a classical conference with Macready; and with a sight of the Player-picture gallery, at Mr. Mathews's, when the kind owner, to remunerate me for my love of the old actors (whom he loves so much), went over it with me, supplying to his capital collection, what alone the artist could not give them — voice; and their living motion. Old tones, half-faded, of Dodd, and Parsons, and Baddeley, have lived again for me at his bidding. Only Edwin he could not restore to me. I have supped with ——; but I am growing a coxcomb.

As I was about to say — at the desk of the then treasurer of the old Bath Theatre — not Diamond's — presented herself the little Barbara S——.

The parents of Barbara had been in reputable circumstances. The father had practised, I believe, as an apothecary in the town. But his practice, from causes which I feel my own infirmity too sensibly that way to arraign, — or perhaps from that pure in-

felicity which accompanies some people in their walk through life, and which it is impossible to lay at the door of imprudence, — was now reduced to nothing. They were, in fact, in the very teeth of starvation, when the manager, who knew and respected them in better days, took the little Barbara into his company.

At the period I commenced with, her slender earnings were the sole support of the family, including two younger sisters. I must throw a veil over some mortifying circumstances. Enough to say, that her Saturday's pittance was the only chance of a Sunday's (generally their only) meal of meat.

One thing I will only mention, that in some child's part, where in her theatrical character she was to sup off a roast fowl (O joy to Barbara!), some comic actor, who was for the night caterer for this dainty — in the misguided humor of his part, threw over the dish such a quantity of salt (O grief and pain of heart to Barbara!) that when he crammed a portion of it into her mouth, she was obliged sputteringly to reject it; and what with shame of her ill-acted part, and pain of real appetite at missing such a dainty, her little heart sobbed almost to breaking, till a flood of tears, which the well-fed spectators were totally unable to comprehend, mercifully relieved her.

This was the little starved, meritorious maid, who stood before old Ravenscroft, the treasurer, for her Saturday's payment.

Ravenscroft was a man, I have heard many old theatrical people besides herself say, of all men least calculated for a treasurer. He had no head for accounts, paid away at random, kept scarce any books, and summing up at the week's end, if he found himself a pound or so deficient, blest himself that it was no worse.

Now Barbara's weekly stipend was a bare half-guinea. — By mistake he popped into her hand — a whole one.

Barbara tripped away.

She was entirely unconscious at first of the mistake; God knows, Ravenscroft would never have discovered it.

But when she had got down to the first of those uncouth landing-places, she became sensible of an unusual weight of metal pressing in her little hand.

Now mark the dilemma.

She was by nature a good child. From her parents and those about her, she had imbibed no contrary influence. But then they had taught her nothing. Poor men's smoky cabins are not always porticoes of moral philosophy. This little maid had no instinct to evil, but then she might be said to have no fixed principle. She had heard honesty commended, but never dreamed of its application to herself. She thought of it as something which concerned grown-up people, men and women. She had never known temptation, or thought of preparing resistance against it.

Her first impulse was to go back to the old treasurer, and explain to him his blunder. He was already so confused with age, besides a natural want of punctuality, that she would have had some difficulty in making him understand it. She saw *that* in an instant. And then it was such a bit of money! and then the image of a larger allowance of butcher's meat on their table the next day came across her, till her little eyes glistened, and her mouth moistened. But then Mr. Ravenscroft had always been so good-natured, had stood her friend behind the scenes, and

even recommended her promotion to some of her little parts. But again the old man was reputed to be worth a world of money. He was supposed to have fifty pounds a year clear of the theatre. And then came staring upon her the figures of her little stockingless and shoeless sisters. And when she looked at her own neat white cotton stockings, which her situation at the theatre had made it indispensable for her mother to provide for her, with hard straining and pinching from the family stock, and thought how glad she should be to cover their poor feet with the same — and how then they could accompany her to rehearsals, which they had hitherto been precluded from doing, by reason of their unfashionable attire, — in these thoughts she reached the second landing-place — the second, I mean, from the top — for there was still another left to traverse.

Now virtue support Barbara!

And that never-failing friend *did* step in — for at that moment a strength not her own, I have heard her say, was revealed to her — a reason above reasoning — and without her own agency, as it seemed (for she never felt her feet to move), she found herself transported back to the individual desk she had just quitted, and her hand in the old hand of Ravenscroft, who in silence took back the refunded treasure, and who had been sitting (good man) insensible to the lapse of minutes, which to her were anxious ages, and from that moment a deep peace fell upon her heart, and she knew the quality of honesty.

A year or two's unrepining application to her profession brightened up the feet and the prospects of her little sisters, set the whole family upon their legs again, and released her from the difficulty of discussing moral dogmas upon a landing-place.

I have heard her say that it was a surprise, not much short of mortification to her, to see the coolness with which the old man pocketed the difference, which had caused her such mortal throes.

This anecdote of herself I had in the year 1800, from the mouth of the late Mrs. Crawford,[1] then sixty-seven years of age (she died soon after); and to her struggles upon this childish occasion I have sometimes ventured to think her indebted for that power of rending the heart in the representation of conflicting emotions, for which in after years she was considered as little inferior (if at all so in the part of Lady Randolph) even to Mrs. Siddons.

OLD CHINA.

I HAVE an almost feminine partiality for old china. When I go to see any great house, I inquire for the china-closet, and next for the picture-gallery. I cannot defend the order of preference, but by saying that we have all some taste or other, of too ancient a date to admit of our remembering distinctly that it was an acquired one. I can call to mind the first play, and the first exhibition, that I was taken to; but I am not conscious of a time when china jars and saucers were introduced into my imagination.

I had no repugnance then — why should I now have? — to those little, lawless, azure-tinctured grotesques, that, under the notion of men and women,

[1] The maiden name of this lady was Street, which she changed, by successive marriages, for those of Daucer, Barry and Crawford. She was Mrs. Crawford, a third time a widow, when I knew her. C. L.

float about, uncircumscribed by any element, in that world before perspective — a china teacup.

I like to see my old friends — whom distance cannot diminish — figuring up in the air (so they appear to our optics), yet on *terra firma* still — for so we must in courtesy interpret that speck of deeper blue, which the decorous artist, to prevent absurdity, had made to spring up beneath their sandals.

I love the men with women's faces, and the women, if possible, with still more womanish expressions.

Here is a young and courtly Mandarin, handing tea to a lady from a salver — two miles off. See how distance seems to set off respect! And here the same lady, or another — for likeness is identity on teacups — is stepping into a little fairy boat, moored on the hither side of this calm garden river, with a dainty mincing foot, which in a right angle of incidence (as angles go in our world) must infallibly land her in the midst of a flowery mead — a furlong off on the other side of the same strange stream!

Farther on — if far or near can be predicted of their world — see horses, trees, pagodas, dancing the hays.[1]

Here — a cow and rabbit couchant, and coextensive — so objects show, seen through the lucid atmosphere of fine Cathay.

I was pointing out to my cousin last evening, over our Hyson (which we are old-fashioned enough to drink unmixed still of an afternoon), some of these

[1] The hays was an old English dance, involving some intricate figures. It seems to have been known in England up to fifty years ago. The dance is often referred to in the writers whom Lamb most loved. Herrick, for example, has —

"On holy-dayes, when Virgins meet
To dance the Heyes, with nimble feet."

speciosa miracula[1] upon a set of extraordinary old blue china (a recent purchase) which we were now for the first time using; and could not help remarking, how favorable circumstances had been to us of late years, that we could afford to please the eye sometimes with trifles of this sort — when a passing sentiment seemed to overshade the brows of my companion. I am quick at detecting these summer clouds in Bridget.[2]

"I wish the good old times would come again," she said, "when we were not quite so rich. I do not mean that I want to be poor; but there was a middle state," — so she was pleased to ramble on, — "in which I am sure we were a great deal happier. A purchase is but a purchase, now that you have money enough and to spare. Formerly it used to be a triumph. When we coveted a cheap luxury (and, O! how much ado I had to get you to consent in those times!) — we were used to have a debate two or three days before, and to weigh the *for* and *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. A thing was worth buying then, when we felt the money that we paid for it.

"Do you remember the brown suit, which you made to hang upon you, till all your friends cried shame upon you, it grew so threadbare — and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent Garden? Do you remember how we eyed it for weeks before we could make up our minds to the

[1] [Beautiful wonders.]

[2] [Bridget Elia was a playful veiling of the personality of Mary Lamb.]

purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late — and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bedwards) lighted out the relic from his dusty treasures — and when you lugged it home, wishing it were twice as cumbersome — and when you presented it to me — and when we were exploring the perfectness of it (*collating*, you called it) — and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till day-break — was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical — give you half the honest vanity with which you flaunted it about in that overworn suit — your old corbeau — for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen — or sixteen shillings was it? — a great affair we thought it then — which you had lavished on the old folio. Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchases now.

"When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo, which we christened the 'Lady Blanche,' when you looked at the purchase, and thought of the money — and thought of the money, and looked again at the picture — was there no pleasure in being a poor man? Now, you have nothing to do but to walk into Colnaghi's, and buy a wilderness of Lionardos. Yet do you?

"Then, do you remember our pleasant walks to Enfield, and Potter's bar, and Waltham, when we had a holyday — holydays and all other fun are gone now we are rich — and the little hand-basket in which I used to deposit our day's fare of savory cold lamb and salad — and how you would pry about at noontide for some decent house, where we might go in and produce our store — only paying for the ale that you must call for — and speculate upon the looks of the landlady, and whether she was likely to allow us a tablecloth — and wish for such another honest hostess as Izaak Walton has described many a one on the pleasant banks of the Lea, when he went a-fishing — and sometimes they would prove obliging enough, and sometimes they would look grudgingly upon us — but we had cheerful looks still for one another, and would eat our plain food savorily, scarcely grudging Piscator his Trout Hall? Now — when we go out a day's pleasuring, which is seldom, moreover, we *ride* part of the way, and go into a fine inn, and order the best of dinners, never debating the expense, which, after all, never has half the relish of those chance country snaps, when we were at the mercy of uncertain usage, and a precarious welcome.

"You are too proud to see a play anywhere now but in the pit. Do you remember where it was we used to sit, when we saw the Battle of Hexham, and the Surrender of Calais, and Bannister and Mrs. Bland in the Children in the Wood — when we squeezed out our shillings apiece to sit three or four times in a season in the one-shilling gallery — where you felt all the time that you ought not to have brought me — and more strongly I felt obligation to you for having brought me — and the pleasure was

the better for a little shame — and when the curtain drew up, what cared we for our place in the house, or what mattered it where we were sitting, when our thoughts were with Rosalind in Arden, or with Viola at the Court of Illyria? You used to say that the gallery was the best place of all for enjoying a play socially — that the relish of such exhibitions must be in proportion to the infrequency of going — that the company we met there, not being in general readers of plays, were obliged to attend the more, and did attend, to what was going on, on the stage — because a word lost would have been a chasm, which it was impossible for them to fill up. With such reflections we consoled our pride then, and I appeal to you whether, as a woman, I met generally with less attention and accommodation than I have done since in more expensive situations in the house? The getting in, indeed, and the crowding up those inconvenient staircases, was bad enough, but there was still a law of civility to woman recognized to quite as great an extent as we ever found in the other passages — and how a little difficulty overcome heightened the snug seat and the play, afterwards! Now we can only pay our money and walk in. You cannot see, you say, in the galleries now. I am sure we saw, and heard too, well enough then, but sight and all, I think, is gone with our poverty.

"There was pleasure in eating strawberries, before they became quite common — in the first dish of peas, while they were yet dear — to have them for a nice supper, a treat. What treat can we have now? If we were to treat ourselves now — that is, to have dainties a little above our means, it would be selfish and wicked. It is the very little more that we allow

ourselves beyond what the actual poor can get at, that makes what I call a treat — when two people, living together as we have done, now and then indulge themselves in a cheap luxury, which both like; while each apologizes, and is willing to take both halves of the blame to his single share. I see no harm in people making much of themselves, in that sense of the word. It may give them a hint how to make much of others. But now — what I mean by the word — we never *do* make much of ourselves. None but the poor can do it. I do not mean the veriest poor of all, but persons as we were, just above poverty.

"I know what you were going to say, that it is mighty pleasant at the end of the year to make all meet, — and much ado we used to have every Thirty-first Night of December to account for our exceedings — many a long face did you make over your puzzled accounts, and in contriving to make it out how we had spent so much — or that we had not spent so much — or that it was impossible we should spend so much next year — and still we found our slender capital decreasing — but then, betwixt ways, and projects, and compromises of one sort or another, and talk of curtailing this charge, and doing without that for the future — and the hope that youth brings, and laughing spirits (in which you were never poor till now), we pocketed up our loss, and in conclusion, with 'lusty brimmers' (as you used to quote it out of *hearty cheerful Mr. Cotton*, as you called him), we used to welcome in the 'coming guest.' Now we have no reckoning at all at the end of the old year, no flattering promises about the new year doing better for us."

Bridget is so sparing of her speech on most occa-

sions, that when she gets into a rhetorical vein, I am careful how I interrupt it. I could not help, however, smiling at the phantom of wealth which her dear imagination had conjured up out of a clear income of poor —— hundred pounds a year.

"It is true we were happier when we were poorer, but we were also younger, my cousin. I am afraid we must put up with the excess, for if we were to shake the superflux into the sea, we should not much mend ourselves. That we had much to struggle with, as we grew up together, we have reason to be most thankful. It strengthened and knit our compact closer. We could never have been what we have been to each other, if we had always had the sufficiency which you now complain of. The resisting power — those natural dilations of the youthful spirit, which circumstances cannot straiten — with us are long since passed away. Competence to age is supplementary youth, a sorry supplement indeed, but I fear the best that is to be had. We must ride where we formerly walked: live better and lie softer — and shall be wise to do so — than we had means to do in those good old days you speak of. Yet could those days return — could you and I once more walk our thirty miles a day — could Bannister and Mrs. Bland again be young, and you and I be young to see them — could the good old one-shilling gallery days return — they are dreams, my cousin, now — but could you and I at this moment, instead of this quiet argument, by our well-carpeted fireside, sitting on this luxurious sofa — be once more struggling up those inconvenient staircases, pushed about and squeezed, and elbowed by the poorest rabble of poor gallery scramblers — could I once more hear those anxious shrieks of

yours, and the delicious *Thank God, we are safe*, which always followed when the topmost stair, conquered, let in the first light of the whole cheerful theatre down beneath us — I know not the fathom line that ever touched a descent so deep as I would be willing to bury more wealth in than Crœsus had, or the great Jew R—— is supposed to have, to purchase it. And now do just look at that merry little Chinese waiter holding an umbrella, big enough for a bed-tester, over the head of that pretty insipid half Madonna-ish chit of a lady in that very blue summer house."

SAMUEL TAYLOR COLERIDGE.

BIOGRAPHICAL SKETCH.

In his clumsily entitled *Extempore Effusion upon the Death of James Hogg*, Wordsworth has these lines, after referring to Hogg and to Walter Scott: —

> "Nor has the rolling year twice measured,
> From sign to sign, its steadfast course,
> Since every mortal power of Coleridge
> Was frozen at its marvellous source; . . .
> The rapt One, of the god-like forehead,
> The heaven-eyed creature sleeps in earth."

And in his poem, *Resolution and Independence*, though he does not name Coleridge, it is almost certain that he had him in mind when he wrote: —

> "My whole life I have lived in pleasant thought,
> As if life's business were a summer mood;
> As if all needful things would come unsought
> To genial faith, still rich in genial good;
> But how can he expect that others should
> Build for him, sow for him, and at his call
> Love him, who for himself will take no heed at all?"

When he read the news of Coleridge's death, Wordsworth's voice faltered and broke, as he said he was the most wonderful man that he had ever known.

It is always worth while to know what one poet thinks of another, especially if the two have been contemporaries, friends, intimate companions. Wordsworth and Coleridge

S. T. Coleridge

were such. Wordsworth was severe, cold, much given to calm judgment; Coleridge was impulsive, erring, warm-hearted: each knew the other as a great poet, but Wordsworth led a correct, diligent life; he was prudent and thrifty, a good housekeeper, a proper husband and father; Coleridge had magnificent plans and dreams; he was indolent, and, falling into the terrible habit of opium, he struggled like a drowning man against the fate which seemed to have overtaken him; he left great works incomplete, scarcely begun, indeed; he married in haste and repented at leisure; he submitted to be helped by his friends, but he gave lavishly of the best he had to his friends, and no one can read his painful biography without seeing that he so impressed himself successively on one after another, as never to want the sympathy and loving help which should carry him over difficulties.

He was born at the vicarage of Ottery St. Mary, in Devonshire, England, October 21, 1772. His father was a clergyman of the Church of England, and a schoolmaster, good-hearted, absent-minded, and impractical. The poet was one of a large family, and his childhood was that of a precocious and imaginative boy, who read fairy tales and acted out the scenes in them, living much by himself and in the world which he created out of his dreams. When he was nine years old his father died, and the next year Coleridge entered the great public school of Christ's Hospital, where he was a schoolfellow of Charles Lamb. From school he went up to Cambridge, and there he made Wordsworth's acquaintance, but his college life was a broken and not very satisfactory one. Indeed, at one time, for reasons not wholly clear, he broke away and enlisted under an assumed name in a regiment of dragoons. It was an odd jump from the frying-pan into the fire, for he had a violent antipathy to soldiers and horses, as he himself confessed, and he was glad when his concealment was discovered and a way was found for the runaway to return to college.

While still a student he made an excursion with a friend to Oxford, and there he fell in with Robert Southey. It was the restless time of the French Revolution, and these young students and enthusiasts were eager to try some new order of life in some new world. With a few others they concocted a scheme to which they gave the name "Pantisocracy," or the equal rule of all, and proposed to form a community on the banks of the Susquehanna in Pennsylvania, where two or three hours' labor a day on the part of each would suffice for the community, and then the remaining time could be given to philosophy, poetry, and all the arts. Southey was married presently, and Coleridge was thrown much with Mrs. Southey's sister, Sara Fricker, as a result of which, in connection with a disappointment in love in another quarter, he hastily married.

Among his friends at this time in Bristol, where the Frickers lived, was Joseph Cottle, a bookseller, who had great faith in Coleridge's literary powers. He undertook the publication of a volume of poems, and by lending and giving money, carried the new couple along for some time. Coleridge at the time of his marriage was twenty-three years old. Southey's marriage, as well, probably, as the return of reason after a short flight, had cooled his ardor for experiments in Utopia, and the pantisocratic scheme faded out. For nearly a score of years, Coleridge and his wife, and the children born to them, led a shifting life; sometimes they were together, sometimes they were separated. Now, Coleridge would make a stay in Germany, now, they would be all together with the Wordsworths and Southeys in the Lake Country, but by 1813 the somewhat unhappy connection, unhappy as the union of an irresponsible, dreamy husband with a wife of limited intellectual sympathy, came practically to an end. For three years Coleridge led a dreary life, lecturing, abiding with friends, and struggling against the habit of opium which had fastened itself on him.

In 1816 he put himself under the care of Dr. Gillman, living at Highgate, on the outskirts of London, and there he spent the last sixteen years of his life, cared for by a kind physician, making occasional journeys into other parts of England and to the Continent, receiving many visitors, and continuing to write both prose and verse. His most notable poems were written in the closing years of the eighteenth century, and Coleridge did not die till July 25, 1834. In that full generation, Coleridge's great contributions were in the form of literary, philosophical, religious, and theological writings, but the one spirit which brooded over all was a large imagination, which gave him the power to see more widely and send his plummet deeper than any man of his generation. This it is which makes readers to-day delve in the great mass of his books, his essays and his letters, even though they seem to be for the most part formless and unfinished. They know that they are in the presence of a large, fruitful mind, gifted with great spiritual insight, and though they mourn over the irresolute will, rendered irresolute largely through a physical subjection to an insidious drug, they go to his work as the men of his day went to Coleridge himself to hear him talk, knowing that from his lips they will catch inspiration and new thoughts of God and man.

THE RIME OF THE ANCIENT MARINER.

INTRODUCTORY NOTE.

In the winter of 1797–1798 the Coleridges were living at a little village called Nether Stowey, at the foot of the Quantock Hills, about forty miles from Bristol, so as to be near Thomas Poole, a rich young tanner who shared Coleridge's democratic views, and was then, and long after, a most liberal friend. In the same neighborhood at Alfoxden were then living Wordsworth and his sister Dorothy. The intercourse between the two families was constant. Wordsworth and Coleridge took long country walks, and they were under the strong, sweet influence of Dorothy Wordsworth. In November, 1797, the three set off on a little tour, intending to meet the expenses of their journey by a poem to be composed jointly by the two poets. It is amusing to note that they started on their journey apparently with no engagement, but with full confidence in their ability to write the poem, and then to sell it for £5 to the editor of the *Monthly Magazine*. They set out hopefully, but after eight miles the scheme broke down, and Wordsworth's contribution first and last was confined to half a dozen lines, and one or two suggestions.

When first printed, the poem was introduced by the following

ARGUMENT.

"How a ship having passed the Line, was driven by storms to the cold Country towards the South Pole; and how from thence she made her course to the tropical latitude of the great Pacific Ocean; and of the strange things

that befell; and in what manner the Ancyent Mariner came back to his own Country."

In his *Table Talk*, Coleridge meets an objection which was raised in his day more than it is now, when the poem has become established as an English classic. "Mrs. Barbauld once told me," he says, "that she admired *The Ancient Mariner* very much, but that there were two faults in it, — it was improbable, and had no moral. As for the probability, I owned that that might admit some question, but as to the want of a moral, I told her that in my own judgment the poem had too much; and that the only or chief fault, if I might say so, was the obtrusion of the moral sentiment so openly on the reader as a principle or cause of action in a work of such pure imagination. It ought to have had no more moral than the Arabian Nights' tale of the merchant's sitting down to eat dates by the side of a well, and throwing the shells aside, and lo! a genie starts up, and says he must kill the aforesaid merchant, because one of the date shells had, it seems, put out the eye of the genie's son."

THE RIME OF THE ANCIENT MARINER.

IN SEVEN PARTS.

PART I.

An ancient Mariner meeteth three gallants bidden to a wedding-feast, and detaineth one.

It is an ancient Mariner,
And he stoppeth one of three.
"By thy long gray beard and glittering eye,
Now wherefore stopp'st thou me?

"The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din."

He holds him with his skinny hand;
"There was a ship," quoth he.
"Hold off! unhand me, gray-beard loon!"
Eftsoons his hand dropt he.

He holds him with his glittering eye —
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

The Wedding-Guest is spellbound by the eye of the old seafaring man, and constrained to hear his tale.

"The ship was cheered, the harbor cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the light-house top.

"The sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the Line.

"Higher and higher every day,
Till over the mast at noon" —
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest heareth the bridal music; but the Mariner continueth his tale.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

32. Thomas Poole, the friend who induced Coleridge to take up his residence at Nether Stowey, had been improving the church choir, and added a bassoon. Poole's biographer suggests that this gave Coleridge a hint.

"And now the storm-blast came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

The ship drawn by a storm toward the south pole.

"With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

"And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

"And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken —
The ice was all between.

The land of ice, and of fearful sounds where no living thing was to be seen.

"The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound!

"At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

Till a great sea-bird, called the Albatross, came through the snow-fog, and was received with great joy and hospitality.

"It ate the food it ne'er had eat,
And round and round it flew.
The ice did split with a thunder-fit;
The helmsman steered us through!

"And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariners' hollo!

And lo! the Albatross proveth a bird of good omen, and followeth the ship as it returned northward through fog and floating ice.

"In mist or cloud, on mast or shroud,
It perched for vespers nine;
Whiles all the night, through fog-smoke white,
Glimmered the white moon-shine."

"God save thee, ancient Mariner!
From the fiends, that plague thee thus! —
Why look'st thou so?" — "With my cross-bow
I shot the Albatross!"

The ancient Mariner inhospitably killeth the pious bird of good omen.

PART II.

"The Sun now rose upon the right:
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

"And the good south wind still blew behind,
But no sweet bird did follow,
Nor any day for food or play
Came to the mariners' hollo!

"And I had done a hellish thing,
And it would work 'em woe:
For all averred, I had killed the bird
That made the breeze to blow.
Ah wretch! said they, the bird to slay,
That made the breeze to blow!

His shipmates cry out against the ancient Mariner, for killing the bird of good luck.

"Nor dim nor red, like God's own head,
The glorious Sun uprist:
Then all averred, I had killed the bird
That brought the fog and mist.
'T was right, said they, such birds to slay,
That bring the fog and mist.

But when the fog cleared off, they justify the same, and thus make themselves accomplices in the crime.

"The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

The fair breeze continues; the ship enters the Pacific Ocean, and sails northward, even till it reaches the Line.

"Down dropt the breeze, the sails dropt down,
'T was sad as sad could be;
And we did speak only to break
The silence of the sea!

The ship hath been suddenly becalmed.

"All in a hot and copper sky,
The bloody Sun, at noon,

104. In the former edition the line was, "The furrow streamed off free," but I had not been long on board a ship before I perceived that this was the image as seen by a spectator from the shore, or from another vessel. From the ship itself the *wake* appears like a brook flowing off from the stern. S. T. C.

Right up above the mast did stand,
No bigger than the Moon.

"Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

"Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

And the Albatross begins to be avenged.

"The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.

"About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue and white.

"And some in dreams assurèd were
Of the Spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow.

A Spirit had followed them; one of the invisible inhabitants of this planet, neither departed souls nor angels; concerning whom the learned Jew, Josephus, and the Platonic Constantinopolitan, Michael Psellus, may be consulted. They are very numerous, and there is no climate or element without one or more.

"And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

"Ah! well-a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

The shipmates, in their sore distress, would fain throw the whole guilt on the ancient Mariner: in sign whereof they hang the dead sea-bird round his neck.

PART III.

"There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.

The ancient Mariner beholdeth a sign in the element afar off.

"At first it seemed a little speck,
And then it seemed a mist;
It moved and moved, and took at last
A certain shape, I wist.

"A speck, a mist, a shape I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

"With throats unslaked, with black lips baked,
We could nor laugh nor wail;
Through utter drought all dumb we stood!
I bit my arm, I sucked the blood,
And cried, A sail! a sail!

At its nearer approach, it seemeth him to be a ship; and at a dear ransom he freeth his speech from the bonds of thirst.

"With throats unslaked, with black lips baked,
Agape they heard me call:

Gramercy! they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

A flash of joy;

"See! see! (I cried) she tacks no more!
Hither to work us weal, —
Without a breeze, without a tide,
She steadies with upright keel!

And horror follows. For can it be a *ship* that comes onward without wind or tide?

"The western wave was all aflame.
The day was well nigh done!
Almost upon the western wave
Rested the broad bright Sun;
When that strange shape drove suddenly
Betwixt us and the Sun.

"And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon-grate he peered
With broad and burning face.

It seemeth him but the skeleton of a ship.

"Alas! (thought I, and my heart beat loud)
How fast she nears and nears!

164. In his *Table Talk* Coleridge says: "I took the thought of 'grinning for joy' from my companion's [a college friend] remark to me, when we had climbed to the top of Plinlimmon, and were nearly dead with thirst. We could not speak from the constriction, till we found a little puddle under a stone. He said to me: 'You grinned like an idiot.' He had done the same."

Are those her sails that glance in the
Sun,
Like restless gossameres?

"Are those her ribs through which the
Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a Death? and are there two?
Is Death that woman's mate?

And its ribs are seen as bars on the face of the setting Sun. The Spectre-Woman and her Death-mate, and no other on board the skeleton-ship.

"Her lips were red, her looks were
free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare Life-in-Death was she,
Who thicks man's blood with cold.

Like vessel, like crew!

"The naked hulk alongside came,
And the twain were casting dice;
'The game is done! I've won! I've
won!'
Quoth she, and whistles thrice.

Death and Life-in-Death have diced for the ship's crew, and she (the latter) winneth the ancient Mariner.

"The Sun's rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o'er the sea,
Off shot the spectre-bark.

No twilight within the courts of the Sun.

"We listened and looked sideways up!
Fear at my heart, as at a cup,
My life-blood seemed to sip!
The stars were dim, and thick the night,
The steersman's face by his lamp gleamed
white;

At the rising of the Moon,

From the sails the dew did drip —
Till clomb above the eastern bar
The hornèd Moon, with one bright star
Within the nether tip.

"One after one, by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye.

One after another,

"Four times fifty living men,
(And I heard nor sigh nor groan)
With heavy thump, a lifeless lump,
They dropped down one by one.

His shipmates drop down dead.

"The souls did from their bodies fly, —
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my cross-bow!"

But Life-in-Death begins her work on the ancient Mariner.

PART IV.

"I FEAR thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

The Wedding-Guest feareth that a Spirit is talking to him.

210. It is a common superstition among sailors that something evil is about to happen whenever a star dogs the moon. S. T. C.

But no sailor ever saw a star within the nether tip of a horned moon. J. DYKES CAMPBELL.

227. For the last two lines of this stanza, I am indebted to Mr. Wordsworth. S. T. C.

"I fear thee and thy glittering eye,
And thy skinny hand, so brown." —
"Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

"Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.

"The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.

"I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.

"I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

"I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet.

But the ancient Mariner assureth him of his bodily life, and proceedeth to relate his horrible penance.

He despiseth the creatures of the calm.

And envieth that they should live, and so many lie dead.

"The cold sweat melted from their limbs,
Nor rot nor reek did they:
The look with which they looked on me
Had never passed away.

But the curse liveth for him in the eye of the dead men.

"An orphan's curse would drag to hell
A spirit from on high;
But oh! more horrible than that
Is a curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

"The moving Moon went up the sky,
And nowhere did abide:
Softly she was going up,
And a star or two beside —

In his loneliness and fixedness he yearneth towards the journeying Moon, and the stars that still sojourn, yet still move onward; and everywhere the blue sky belongs to them, and is their appointed rest, and their native country and their own natural homes, which they enter unannounced, as lords that are certainly expected, and yet there is a silent joy at their arrival.

"Her beams bemocked the sultry main,
Like April hoar-frost spread;
But where the ship's huge shadow lay,
The charmed water burnt alway
A still and awful red.

"Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes.

"Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,

By the light of the Moon he beholdeth God's creatures of the great calm.

They coiled and swam; and every track
Was a flash of golden fire.

"O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware;
Sure my kind saint took pity on me,
And I blessed them unaware.

Their beauty and their happiness.

He blesseth them in his heart.

"The selfsame moment I could pray;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea."

The spell begins to break.

PART V.

"Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from Heaven,
That slid into my soul.

"The silly buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew;
And when I awoke, it rained.

By grace of the holy Mother, the ancient Mariner is refreshed with rain.

"My lips were wet, my throat was cold
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank.

"I moved, and could not feel my
limbs:
I was so light — almost
I thought that I had died in sleep,
And was a blessed ghost.

"And soon I heard a roaring wind:
It did not come anear;
But with its sound it shook the sails,
That were so thin and sere.

He heareth sounds and seeth strange sights and commotions in the sky and the elements.

"The upper air burst into life!
And a hundred fire-flags sheen,
To and fro they were hurried about!
And to and fro, and in and out,
The wan stars danced between.

"And the coming wind did roar more
loud,
And the sails did sigh like sedge;
And the rain poured down from one
black cloud;
The moon was at its edge.

"The thick black cloud was cleft, and still
The moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

"The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the Moon
The dead men gave a groan.

The bodies of the ship's crew are inspired, and the ship moves on.

"They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes;
It had been strange, even in a dream,
To have seen those dead men rise.

"The helmsman steered, the ship moved on;
Yet never a breeze up blew;
The mariners all 'gan work the ropes,
Where they were wont to do;
They raised their limbs like lifeless tools —
We were a ghastly crew.

"The body of my brother's son
Stood by me, knee to knee:
The body and I pulled at one rope,
But he said nought to me."

"I fear thee, ancient Mariner!"
"Be calm, thou Wedding-Guest!
'T was not those souls that fled in pain,
Which to their corses came again,
But a troop of spirits blest:

"For when it dawned — they dropped their arms,
And clustered round the mast;
Sweet sounds rose slowly through their mouths,
And from their bodies passed.

But not by the souls of the men, nor by demons of earth or middle air, but by a blessed troop of angelic spirits, sent down by the invocation of the guardian saint.

"Around, around, flew each sweet sound,
Then darted to the Sun;
Slowly the sounds came back again,
Now mixed, now one by one.

"Sometimes a-dropping from the sky
I heard the skylark sing;
Sometimes all little birds that are,
How they seemed to fill the sea and air
With their sweet jargoning!

"And now 't was like all instruments,
Now like a lonely flute;
And now it is an angel's song,
That makes the heavens be mute.

"It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

"Till noon we quietly sailed on,
Yet never a breeze did breathe:
Slowly and smoothly went the ship,
Moved onward from beneath.

"Under the keel nine fathom deep,
From the land of mist and snow,
The Spirit slid: and it was he
That made the ship to go.
The sails at noon left off their tune,
And the ship stood still also.

The lonesome Spirit from the south-pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requireth vengeance.

"The Sun, right up above the mast,
Had fixed her to the ocean:
But in a minute she 'gan stir,
With a short uneasy motion —
Backwards and forwards half her length
With a short uneasy motion.

"Then like a pawing horse let go,
She made a sudden bound:
It flung the blood into my head,
And I fell down in a swound.

"How long in that same fit I lay,
I have not to declare;
But ere my living life returned,
I heard, and in my soul discerned,
Two voices in the air.

The Polar Spirit's fellow demons, the invisible inhabitants of the element, take part in his wrong; and two of them relate, one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the Polar Spirit, who returneth southward.

"'Is it he?' quoth one, 'Is this the man?
By him who died on cross,
With his cruel bow he laid full low
The harmless Albatross.

"'The Spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow.'

"The other was a softer voice,
As soft as honey-dew:
Quoth he, 'The man hath penance done,
And penance more will do.'"

PART VI.

FIRST VOICE.

"'But tell me, tell me! speak again,
Thy soft response renewing —
What makes that ship drive on so fast?
What is the ocean doing?'

SECOND VOICE.

"'Still as a slave before his lord,
The ocean hath no blast;
His great bright eye most silently
Up to the Moon is cast —

"'If he may know which way to go;
For she guides him smooth or grim.
See, brother, see! how graciously
She looketh down on him.'

FIRST VOICE.

"'But why drives on that ship so fast,
Without or wave or wind?'

SECOND VOICE.

"'The air is cut away before,
And closes from behind.'

"'Fly, brother, fly! more high, more high!
Or we shall be belated:
For slow and slow that ship will go,
When the Mariner's trance is abated.'

The Mariner hath been cast into a trance; for the angelic power causeth the vessel to drive northward faster than human life could endure.

"I woke, and we were sailing on
As in a gentle weather:
'T was night, calm night, the moon was high;
The dead men stood together.

The supernatural motion is retarded; the Mariner awakes, and his penance begins anew.

"All stood together on the deck,
For a charnel-dungeon fitter:
All fixed on me their stony eyes,
That in the Moon did glitter.

"The pang, the curse, with which they died,
Had never passed away:
I could not draw my eyes from theirs,
Nor turn them up to pray.

"And now this spell was snapt: once more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen —

The curse is finally expiated.

"Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round, walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread.

"But soon there breathed a wind on me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.

"It raised my hair, it fanned my cheek
Like a meadow-gale of spring —
It mingled strangely with my fears,
Yet it felt like a welcoming.

"Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze —
On me alone it blew.

"Oh! dream of joy! is this indeed
The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

And the ancient Mariner beholdeth his native country.

"We drifted o'er the harbor-bar,
And I with sobs did pray —
O let me be awake, my God!
Or let me sleep alway.

"The harbor-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

"The rock shone bright, the kirk no less,
That stands above the rock:
The moonlight steeped in silentness
The steady weathercock.

"And the bay was white with silent light
Till, rising from the same,
Full many shapes, that shadows were,
In crimson colors came.

The angelic spirits leave the dead bodies.

"A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck —
Oh, Christ! what saw I there!

"Each corse lay flat, lifeless and flat,
And, by the holy rood!
A man all light, a seraph-man,
On every corse there stood.

And appear in their own forms of light.

"This seraph-band, each waved his hand:
It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light;

"This seraph-band, each waved his hand,
No voice did they impart —
No voice; but oh! the silence sank
Like music on my heart.

"But soon I heard the dash of oars,
I heard the Pilot's cheer;
My head was turned perforce away,
And I saw a boat appear.

"The Pilot and the Pilot's boy,
I heard them coming fast:
Dear Lord in Heaven! it was a joy
The dead men could not blast.

"I saw a third — I heard his voice:
It is the Hermit good!
He singeth loud his godly hymns
That he makes in the wood.

He 'll shrieve my soul, he 'll wash away
The Albatross's blood.

PART VII.

The Hermit of the wood,

" This Hermit good lives in that wood
Which slopes down to the sea.
How loudly his sweet voice he rears!
He loves to talk with marineres
That come from a far countree.

" He kneels at morn, and noon, and eve —
He hath a cushion plump:
It is the moss that wholly hides
The rotted old oak-stump.

" The skiff-boat neared: I heard them talk,
'Why, this is strange, I trow!
Where are those lights so many and fair,
That signal made but now?'

Approacheth the ship with wonder.

"'Strange, by my faith!' the Hermit said —
'And they answered not our cheer!
The planks looked warped! and see those sails,
How thin they are and sere!
I never saw aught like to them,
Unless perchance it were

"'Brown skeletons of leaves that lag
My forest-brook along;

When the ivy-tod is heavy with snow,
And the owlet whoops to the wolf below,
That eats the she-wolf's young.'

"'Dear Lord! it hath a fiendish look —
(The Pilot made reply)
I am a-feared' — 'Push on, push on!'
Said the Hermit cheerily.

"The boat came closer to the ship,
But I nor spake nor stirred;
The boat came close beneath the ship,
And straight a sound was heard.

The ship suddenly sinketh.

"Under the water it rumbled on,
Still louder and more dread:
It reached the ship, it split the bay;
The ship went down like lead.

The ancient Mariner is saved in the Pilot's boat.

"Stunned by that loud and dreadful sound,
Which sky and ocean smote,
Like one that hath been seven days drowned
My body lay afloat;
But swift as dreams, myself I found
Within the Pilot's boat.

"Upon the whirl, where sank the ship,
The boat spun round and round;
And all was still, save that the hill
Was telling of the sound.

"I moved my lips — the Pilot shrieked
And fell down in a fit;
The holy Hermit raised his eyes,
And prayed where he did sit.

"I took the oars: the Pilot's boy,
Who now doth crazy go,
Laughed loud and long, and all the while
His eyes went to and fro.
'Ha! ha!' quoth he, 'full plain I see,
The Devil knows how to row.'

"And now, all in my own countree,
I stood on the firm land!
The Hermit stepped forth from the boat,
And scarcely he could stand.

"'O shrieve me, shrieve me, holy man!' The ancient Mariner earnestly entreateth the Hermit to shrieve him; and the penance of life falls on him.
The Hermit crossed his brow.
'Say quick,' quoth he, 'I bid thee say —
What manner of man art thou?'

"Forthwith this frame of mine was wrenched
With a woful agony,
Which forced me to begin my tale;
And then it left me free.

"Since then, at an uncertain hour, And ever and anon throughout his future life an agony constraineth him to travel from land to land.
That agony returns:
And till my ghastly tale is told,
This heart within me burns.

When the ivy-tod is heavy with snow,
And the owlet whoops to the wolf below,
That eats the she-wolf's young.'

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That agony returns:
And till my ghastly tale is told,
This heart within me burns.

"I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach.

"What loud uproar bursts from that door!
The wedding-guests are there:
But in the garden-bower the bride
And bride-maids singing are:
And hark the little vesper bell,
Which biddeth me to prayer!

"O Wedding-Guest! this soul hath been
Alone on a wide, wide sea:
So lonely 't was, that God himself
Scarce seemèd there to be.

"Oh sweeter than the marriage-feast,
'T is sweeter far to me,
To walk together to the kirk
With a goodly company!—

"To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends,
And youths and maidens gay!

" He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all."

The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone: and now the Wedding-Guest
Turned from the bridegroom's door.

He went like one that hath been stunned,
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn.

LORD BYRON.

BIOGRAPHICAL SKETCH.

GEORGE GORDON, Lord Byron, was born in London January 22, 1788. He was not in the direct line of the peerage, and when his father died in 1791, he was a poor boy, left in the care of a mother who was incompetent to give him a judicious training. When, by a succession of deaths in the family, he came at ten years of age into possession of a title and of the family estate of Newstead Abbey, he was already warped in mind as he was somewhat deformed in body, being lame from a club-foot. He had his schooling at Harrow, where he was known as a shy, somewhat ungovernable, passionate boy, who formed ardent attachments and took a fierce delight in such sport as he could engage in. It was said that he chose the most ferocious animals for his pets, and he was violent in his expressions. He had, indeed, a large, rich nature, which seemed constantly to be coming under unhappy influences, and from an early day he had a way of hiding his best emotions under a show of indifference and swagger, so that what was at first a kind of mask became in the end almost his familiar countenance.

He passed from Harrow to Trinity College, Cambridge. Both at school and in college he found an outlet for his moods in verse; this was called out by the attachments he formed and by special occasions, for he always seemed to be swayed by emotions which circumstance or adventure brought to the surface. He published a collection of these

Byron

poems when he was nineteen, under the title *The Hours of Idleness*, and the *Edinburgh Review*, which was casting about for something to bully, fell upon the book with great scorn. Byron retorted with a savage piece of sarcasm, called *English Bards and Scotch Reviewers*, which made him better known than his original volume. He took his seat in the House of Lords, but though he had a genius for declamatory speech, he had little interest in the details of government, and he found, moreover, or made, very few friends, so that very shortly he left England with his friend Hobhouse, and spent two years of travel in Spain, Portugal, Greece, and Turkey.

On his return, he found himself in a very embarrassed condition as regards his property; his mother died, and some of his nearest friends, and he was left much alone to the increase of his morbid temper. But during his absence he had begun a poem which, almost in the form of a journal in verse, contained the copious discharge of his poetic feelings, which was now rich in emotion, now satiric and splenetic. This poem was *Childe Harold*, of which he at first published but two cantos. In speaking of the effect of its publication, he wrote: "I awoke one morning and found myself famous." His position was at once changed; from being neglected and solitary, he became the idol of society. In succession, during the two or three years that followed, appeared *The Giaour*, *The Bride of Abydos*, *The Corsair*, and *Hebrew Melodies*, and Byron's position was that of a very popular poet.

He married, January 2, 1815, Miss Milbanke, a beautiful girl, who won his great admiration and whom he had ardently pursued, but whose temperament was precisely the one most ill adapted to master his ungovernable nature. They had one child, Augusta Ada, but little more than a year elapsed after they were married before Lady Byron returned to her father's house and Lord Byron signed a deed of separation.

He made some show in print of his domestic affairs, and the world in which he lived took up the quarrel, for the most part pronouncing against him. In consequence Lord Byron left England in the spring of 1816, never to return. For the next seven years he lived in Switzerland and Italy, and in this period wrote his most notable poetry, more of *Childe Harold*, *The Prisoner of Chillon*, *The Dream*, *Mazeppa*, *Don Juan*. He was intimate with Shelley, he was most generous to Leigh Hunt, and he became involved in certain revolutionary movements in Italy. His life was in a manner lawless, as if he had cast away all restraint, but his restless spirit broke forth into impassioned verse, and he wrote poems which flow like rushing turbulent streams through the placid meadows of contemporaneous English literature.

In April, 1823, he began a correspondence with the men who in Greece were attempting the overthrow of Turkish rule, and in July he resolved to throw himself and his fortune into the cause. Accordingly with some friends, some supplies, and some arms, he left Italy for Greece, and though he was somewhat disappointed in the character of his new compatriots, he was steadfast in his enthusiasm. He received an appointment as commander of an expedition against Lepanto, and showed both bravery and high wisdom in the conduct of the expedition; it failed, but he turned his attention to the fortification of Missolonghi. In the midst of his labors, he was taken ill, and after a short sickness, he died April 19, 1824. Public honors were paid to his memory in Greece, and his body was carried back to England to be buried in the family vault near Newstead.

THE PRISONER OF CHILLON.

A FABLE.

INTRODUCTORY NOTE.

THE words "a fable" which Byron added to the title of this poem should put one on his guard against taking the poem as an historical narrative, or treating it in its parts as true to the literal facts of Bonnivard's experience. Byron wrote the poem in June, 1816, at a small inn, in the little village of Ouchy, near Lausanne on the shores of Lake Geneva, where he happened to be detained a couple of days by stress of weather. In a notice prefixed to the poem he wrote: "When this poem was composed, I was not sufficiently aware of the history of Bonnivard, or I should have endeavored to dignify the subject by an attempt to celebrate his courage and his virtues." As it was he had been stirred by the tradition of the patriot's confinement in the castle which he had just visited, and with his ardent passion for political liberty which found expression later in Italy and in Greece, he used the incident for an impassioned poetic monologue.

The tourist to-day who visits the castle of Chillon finds abundant historical information respecting the castle and the confinement of Bonnivard. Byron's poem has lifted the place into great distinction. The castle stands on a rock in the lake, not far from Montreux, and is approached by a bridge. In the interior is a range of dungeons. Eight pillars are shown, one of which is half built into the wall. The prisoners, who were sometimes reformers, sometimes prisoners of state, were fettered to the pillars, and the pavement is worn with the footsteps of their brief pace. Francis Bonnivard was born in 1496. He was of gentle birth and inherited a rich priory near Geneva. When the Duke of Savoy attacked the republic of Geneva, Bonnivard joined in the defence, and became thus the enemy of the Duke. Subsequently, when in the service of the republic, he fell into the power of the Duke, who imprisoned him for six years in the castle of Chillon. He was released by the Genevese in 1536, and led a stormy existence until his death in 1571.

I.

My hair is gray, but not with years,
Nor grew it white
In a single night,
As men's have grown from sudden fears.
My limbs are bowed, though not with toil,
But rusted with a vile repose,
For they have been a dungeon's spoil,
And mine has been the fate of those
To whom the goodly earth and air
Are banned, and barred — forbidden fare;
But this was for my father's faith
I suffered chains and courted death;
That father perished at the stake
For tenets he would not forsake;
And for the same his lineal race
In darkness found a dwelling-place;
We were seven — who now are one,
Six in youth, and one in age,
Finished as they had begun,
Proud of Persecution's rage;
One in fire, and two in field,
Their belief with blood have sealed:
Dying as their father died,
For the God their foes denied; —
Three were in a dungeon cast,
Of whom this wreck is left the last.

II.

There are seven pillars of Gothic mould,
In Chillon's dungeons deep and old,
There are seven columns massy and gray,
Dim with a dull imprisoned ray,

A sunbeam which hath lost its way,
And through the crevice and the cleft
Of the thick wall is fallen and left:
Creeping o'er the floor so damp,
Like a marsh's meteor lamp:
And in each pillar there is a ring,
And in each ring there is a chain;
That iron is a cankering thing,
For in these limbs its teeth remain,
With marks that will not wear away,
Till I have done with this new day,
Which now is painful to these eyes,
Which have not seen the sun so rise
For years — I cannot count them o'er,
I lost their long and heavy score
When my last brother drooped and died,
And I lay living by his side.

III.

They chained us each to a column stone,
And we were three — yet, each alone;
We could not move a single pace,
We could not see each other's face,
But with that pale and livid light
That made us strangers in our sight:
And thus together — yet apart,
Fettered in hand, but joined in heart;
'T was still some solace, in the dearth
Of the pure elements of earth,
To hearken to each other's speech,
And each turn comforter to each

31. One of the impressive sights in the dungeon now, as it was in Byron's day, is the beams of the setting sun streaming through the narrow loopholes into the gloomy recesses.

With some new hope or legend old,
Or song heroically bold;
But even these at length grew cold.
Our voices took a dreary tone,
An echo of the dungeon stone,
A grating sound — not full and free
As they of yore were wont to be;
It might be fancy — but to me
They never sounded like our own.

IV.

I was the eldest of the three,
And to uphold and cheer the rest
I ought to do — and did my best —
And each did well in his degree.
The youngest, whom my father loved,
Because our mother's brow was given
To him — with eyes as blue as heaven,
For him my soul was sorely moved:
And truly might it be distressed
To see such bird in such a nest;
For he was beautiful as day —
(When day was beautiful to me
As to young eagles being free) —
A polar day, which will not see
A sunset till its summer 's gone,
Its sleepless summer of long light,
The snow-clad offspring of the sun:
And thus he was as pure and bright,
And in his natural spirit gay,
With tears for naught but others' ills,
And then they flowed like mountain rills,
Unless he could assuage the woe
Which he abhorred to view below.

V.

The other was as pure of mind,
But formed to combat with his kind;
Strong in his frame, and of a mood
Which 'gainst the world in war had stood,
And perished in the foremost rank
With joy: — but not in chains to pine:
His spirit withered with their clank,
I saw it silently decline —
And so perchance in sooth did mine:
But yet I forced it on to cheer
Those relics of a home so dear.
He was a hunter of the hills,
Had followed there the deer and wolf;
To him this dungeon was a gulf,
And fettered feet the worst of ills.

VI.

Lake Leman lies by Chillon's walls,
A thousand feet in depth below
Its massy waters meet and flow;
Thus much the fathom-line was sent
From Chillon's snow-white battlement,
Which round about the wave inthrals:
A double dungeon wall and wave
Have made — and like a living grave.
Below the surface of the lake
The dark vault lies wherein we lay,
We heard it ripple night and day;
Sounding o'er our heads it knocked
And I have felt the winter's spray
Wash through the bars when winds were high

107. *Lake Leman* is another name for Lake Geneva.

And wanton in the happy sky;
And then the very rock hath rocked,
And I have felt it shake, unshocked,
Because I could have smiled to see
The death that would have set me free.

VII.

I said my nearer brother pined,
I said his mighty heart declined,
He loathed and put away his food;
It was not that 't was coarse and rude,
For we were used to hunter's fare,
And for the like had little care:
The milk drawn from the mountain goat
Was changed for water from the moat,
Our bread was such as captive's tears
Have moistened many a thousand years,
Since man first pent his fellow men
Like brutes within an iron den;
But what were these to us or him?
These wasted not his heart or limb;
My brother's soul was of that mould
Which in a palace had grown cold,
Had his free breathing been denied
The range of the steep mountain's side;
But why delay the truth? — he died.
I saw, and could not hold his head,
Nor reach his dying hand — nor dead, —
Though hard I strove, but strove in vain,
To rend and gnash my bonds in twain.
He died, and they unlocked his chain,
And scooped for him a shallow grave
Even from the cold earth of our cave.
I begged them, as a boon, to lay

His corse in dust whereon the day
Might shine — it was a foolish thought,
But then within my brain it wrought,
That even in death his freeborn breast
In such a dungeon could not rest.
I might have spared my idle prayer —
They coldly laughed — and laid him there:
The flat and turfless earth above
The being we so much did love;
His empty chain above it leant,
Such murder's fitting monument!

VIII.

But he, the favorite and the flower,
Most cherished since his natal hour,
His mother's image in fair face,
The infant love of all his race,
His martyred father's dearest thought,
My latest care, for whom I sought
To hoard my life, that his might be
Less wretched now, and one day free;
He, too, who yet had held untired
A spirit natural or inspired —
He, too, was struck, and day by day
Was withered on the stalk away.
Oh, God! it is a fearful thing
To see the human soul take wing
In any shape, in any mood: —
I 've seen it rushing forth in blood,
I 've seen it on the breaking ocean
Strive with a swoln convulsive motion,
I 've seen the sick and ghastly bed
Of Sin delirious with its dread:
But these were horrors — this was woe

Unmixed with such — but sure and slow:
He faded, and so calm and meek,
So softly worn, so sweetly weak,
So tearless, yet so tender — kind,
And grieved for those he left behind;
With all the while a cheek whose bloom
Was as a mockery of the tomb,
Whose tints as gently sunk away
As a departing rainbow's ray —
An eye of most transparent light,
That almost made the dungeon bright,
And not a word of murmur — not
A groan o'er his untimely lot, —
A little talk of better days,
A little hope my own to raise,
For I was sunk in silence — lost
In this last loss, of all the most;
And then the sighs he would suppress
Of fainting nature's feebleness,
More slowly drawn, grew less and less:
I listened, but I could not hear —
I called, for I was wild with fear;
I knew 't was hopeless, but my dread
Would not be thus admonished;
I called, and thought I heard a sound —
I burst my chain with one strong bound,
And rushed to him: — I found him not,
I only stirred in this black spot,
I only lived — *I* only drew
The accursed breath of dungeon-dew;
The last — the sole — the dearest link
Between me and the eternal brink,
Which bound me to my failing race,
Was broken in this fatal place.

One on the earth, and one beneath —
My brothers — both had ceased to breathe;
I took that hand which lay so still,
Alas! my own was full as chill;
I had not strength to stir, or strive,
But felt that I was still alive —
A frantic feeling, when we know
That what we love shall ne'er be so.
I know not why
I could not die,
I had no earthly hope — but faith,
And that forbade a selfish death.

IX.

What next befell me then and there
I know not well — I never knew —
First came the loss of light, and air,
And then of darkness too:
I had no thought, no feeling — none —
Among the stones I stood a stone,
And was, scarce conscious what I wist,
As shrubless crags within the mist;
For all was blank, and bleak, and gray,
It was not night — it was not day,
It was not even the dungeon-light,
So hateful to my heavy sight,
But vacancy absorbing space,
And fixedness — without a place;
There were no stars — no earth — no time —
No check — no change — no good — no crime —
But silence, and a stirless breath
Which neither was of life nor death;
A sea of stagnant idleness,
Blind, boundless, mute, and motionless!

X.

A light broke in upon my brain, —
It was the carol of a bird;
It ceased, and then it came again,
The sweetest song ear ever heard,
And mine was thankful till my eyes
Ran over with the glad surprise,
And they that moment could not see
I was the mate of misery;
But then by dull degrees came back
My senses to their wonted track,
I saw the dungeon walls and floor
Close slowly round me as before,
I saw the glimmer of the sun
Creeping as it before had done,
But through the crevice where it came
That bird was perched, as fond and tame,
And tamer than upon the tree;
A lovely bird, with azure wings,
And song that said a thousand things,
And seemed to say them all for me!
I never saw its like before,
I ne'er shall see its likeness more:
It seemed like me to want a mate,
But was not half so desolate,
And it was come to love me when
None lived to love me so again,
And cheering from my dungeon's brink,
Had brought me back to feel and think.
I know not if it late were free,
Or broke its cage to perch on mine,
But knowing well captivity,
Sweet bird! I could not wish for thine!

Or if it were, in wingèd guise,
A visitant from Paradise;
For — Heaven forgive that thought! the while
Which made me both to weep and smile;
I sometimes deemed that it might be
My brother's soul come down to me;
But then at last away it flew,
And then 't was mortal — well I knew,
For he would never thus have flown,
And left me twice so doubly lone, —
Lone — as the corse within its shroud,
Lone — as a solitary cloud,
A single cloud on a sunny day,
While all the rest of heaven is clear,
A frown upon the atmosphere,
That hath no business to appear
When skies are blue, and earth is gay.

XI.

A kind of change came in my fate,
My keepers grew compassionate;
I know not what had made them so,
They were inured to sights of woe,
But so it was: — my broken chain
With links unfastened did remain,
And it was liberty to stride
Along my cell from side to side,
And up and down, and then athwart,
And tread it over every part;
And round the pillars one by one,
Returning where my walk begun,
Avoiding only, as I trod,
My brother's graves without a sod;
For if I thought with heedless tread

My step profaned their lowly bed,
My breath came gaspingly and thick,
And my crushed heart fell blind and sick.

XII.

I made a footing in the wall,
It was not therefrom to escape,
For I had buried one and all
Who loved me in a human shape;
And the whole earth would henceforth be
A wider prison unto me:
No child — no sire — no kin had I,
No partner in my misery;
I thought of this, and I was glad,
For thought of them had made me mad;
But I was curious to ascend
To my barred windows, and to bend
Once more, upon the mountains high,
The quiet of a loving eye.

XIII.

I saw them — and they were the same,
They were not changed like me in frame;
I saw their thousand years of snow
On high — their wide long lake below,
And the blue Rhone in fullest flow;
I heard the torrents leap and gush
O'er channelled rock and broken bush;
I saw the white-walled distant town,
And whiter sails go skimming down;
And then there was a little isle,

341. Between the entrances of the Rhone and Villeneuve, not far from Chillon, is a very small island; the only one I could perceive, in my voyage round and over the lake, within its cir-

Which in my very face did smile,
The only one in view;
A small green isle it seemed no more,
Scarce broader than my dungeon floor,
But in it there were three tall trees,
And o'er it blew the mountain breeze,
And by it there were waters flowing,
And on it there were young flowers growing,
Of gentle breath and hue.
The fish swam by the castle wall,
And they seemed joyous each and all;
The eagle rode the rising blast,
Methought he never flew so fast
As then to me he seemed to fly,
And then new tears came in my eye,
And I felt troubled — and would fain
I had not left my recent chain;
And when I did descend again,
The darkness of my dim abode
Fell on me as a heavy load;
It was as is a new-dug grave,
Closing o'er one we sought to save, —
And yet my glance, too much oppressed,
Had almost need of such a rest.

XIV.

It might be months, or years, or days,
I kept no count — I took no note,
I had no hope my eyes to raise,
And clear them of their dreary mote;
At last men came to set me free,

cumference. It contains a few trees (I think not above three), and from its singleness and diminutive size has a peculiar effect upon the view. BYRON.

I asked not why, and recked not where,
It was at length the same to me,
Fettered or fetterless to be,
I learned to love despair.
And thus when they appeared at last,
And all my bonds aside were cast,
These heavy walls to me had grown
A hermitage — and all my own!
And half I felt as they were come
To tear me from a second home:
With spiders I had friendship made,
And watched them in their sullen trade,
Had seen the mice by moonlight play,
And why should I feel less than they?
We were all inmates of one place,
And I, the monarch of each race,
Had power to kill — yet, strange to tell!
In quiet we had learned to dwell —
My very chains and I grew friends,
So much a long communion tends
To make us what we are: — even I
Regained my freedom with a sigh.

SONNET.

ETERNAL Spirit of the chainless Mind!
Brightest in dungeons, Liberty! thou art,
For there thy habitation is the heart —
The heart which love of thee alone can bind;
And when thy sons to fetters are consigned —
To fetters, and the damp vault's dayless gloom,
Their country conquers with their martyrdom,

And Freedom's fame finds wings on every wind.
Chillon! thy prison is a holy place,
And thy sad floor an altar — for 't was trod,
Until his very steps have left a trace
Worn, as if thy cold pavement were a sod,
By Bonnivard! — May none those marks efface!
For they appeal from tyranny to God.

FARE THEE WELL.

[Written in the spring of 1816, just after the separation from Lady Byron.]

Alas! they had been friends in Youth;
But whispering tongues can poison truth;
And constancy lives in realms above;
And Life is thorny; and youth is vain:
And to be wroth with one we love,
Doth work like madness in the brain;
. . . . . .
But never either found another
To free the hollow heart from paining —
They stood aloof, the scars remaining,
Like cliffs, which had been rent asunder;
A dreary sea now flows between,
But neither heat, nor frost, nor thunder
Shall wholly do away, I ween,
The marks of that which once hath been.

COLERIDGE'S *Christabel.*

FARE thee well! and if forever,
Still forever, fare thee well:
Even though unforgiving, never
'Gainst thee shall my heart rebel.

Would that breast were bared before thee
Where thy head so oft hath lain,
While that placid sleep came o'er thee
Which thou ne'er canst know again:

Would that breast, by thee glanced over,
Every inmost thought could show!
Then thou wouldst at last discover
'T was not well to spurn it so.

Though the world for this commend thee —
Though it smile upon the blow,
Even its praises must offend thee,
Founded on another's woe:

Though my many faults defaced me,
Could no other arm be found,
Than the one which once embraced me,
To inflict a cureless wound?

Yet, oh yet, thyself deceive not;
Love may sink by slow decay,
But by sudden wrench, believe not
Hearts can thus be torn away:

Still thine own its life retaineth —
Still must mine, though bleeding, beat;
And the undying thought which paineth
Is — that we no more may meet.

These are words of deeper sorrow
Than the wail above the dead;
Both shall live, but every morrow
Wake us from a widowed bed.

And when thou would solace gather,
When our child's first accents flow,
Wilt thou teach her to say "Father!"
Though his care she must forego?

When her little hands shall press thee,
  When her lip to thine is pressed,
Think of him whose prayer shall bless thee,
  Think of him thy love had blessed!

Should her lineaments resemble
  Those thou never more mayst see,
Then thy heart will softly tremble
  With a pulse yet true to me.

All my faults perchance thou knowest,
  All my madness none can know;
All my hopes, where'er thou goest,
  Wither, yet with *thee* they go.

Every feeling hath been shaken;
  Pride, which not a world could bow,
Bows to thee — by thee forsaken,
  Even my soul forsakes me now:

But 't is done — all words are idle —
  Words from me are vainer still;
But the thoughts we cannot bridle
  Force their way without the will. —

Fare thee well! — thus disunited,
  Torn from every nearer tie,
Seared in heart, and lone, and blighted,
  More than this I scarce can die.

To many [this poem] appeared a strain of true conjugal tenderness, — a kind of appeal which no woman with a heart could resist; while by others, on the contrary, it was considered to be a mere showy effusion of sentiment, as difficult for real feeling to have produced as it was easy for fancy and art, and

altogether unworthy of the deep interests involved in the subject. To this latter opinion I confess my own to have, at first, strongly inclined, and suspicious as I could not help thinking the sentiment that could, at such a moment, indulge in such verses, the taste that prompted or sanctioned their publication appeared to me even still more questionable. On reading, however, his own account of all the circumstances in the Memoranda, I found that on both points I had, in common with a large portion of the public, done him injustice. He there described, and in a manner whose sincerity there was no doubting, the swell of tender recollections under the influence of which, as he sat one night musing in his study, these stanzas were produced, — the tears, as he said, falling fast over the paper as he wrote them. Neither did it appear, from that account, to have been from any wish or intention of his own, but through the injudicious zeal of a friend whom he had suffered to take a copy, that the verses met the public eye. THOMAS MOORE.

SHE WALKS IN BEAUTY.

[These stanzas were written on returning from a ball, where Lady Wilmot Horton had appeared in mourning, with numerous spangles on her dress.]

SHE walks in beauty, like the night
Of cloudless climes and starry skies;
And all that 's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace,
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent.
A mind at peace with all below,
A heart whose love is innocent!

THE DESTRUCTION OF SENNACHERIB.

THE Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and forever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;

And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail,
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!

W^m Cowper

WILLIAM COWPER.[1]

BIOGRAPHICAL SKETCH.

COWPER was twenty years old when Gray's *Elegy* was published, for he was born November 26, 1731. A few years after Gray's death, Cowper, then forty-six years old, wrote to a friend: "I have been reading Gray's works, and think him the only poet since Shakespeare entitled to the character of sublime." Probably he was thinking of Gray's odes when he wrote thus; he himself had a temperament and a poetic gift which might make him admire sublimity in others without a particle of regret for the lack of it in his own verse. Gray wrote his odes in the grand style; he was a scholar who kept up the traditions of great poetry. Cowper, with a similar early training in classical literature, lived away from universities and cities, in a flat pastoral country, and wrote his poems partly for diversion, partly because, in the leisure he had, this was an agreeable occupation to which his friends urged him, but most of all because his poetic nature gently stirred him. He wrote under the influence of a placid country life and a strong though not always tranquil religious feeling, and the simplicity of his themes found in his truthful, conscientious spirit a simple expression, so that he was a forerunner in some ways of Wordsworth. He was a contemporary of Goldsmith, and they had in common a directness and naturalness in poetry, but Goldsmith, even when writing of rural scenes, was a town

[1] Pronounced *Cooper*, some members of the family so spelling the name.

poet. Cowper was a country poet, who looked from a distance and without much personal sympathy on town life.

He was born of a gentle family, with noble descent, though one is tempted to reckon more on his mother's inheritance of the poetic wealth of Donne than of the royalty of Henry III. He was six years old when his mother died, and though the poem which he wrote years after, on receiving her portrait, is an expansion by the imagination of the fact which memory brings to mind, there is no doubt that the child suffered keenly through the loss, for he was a timid, shrinking boy, and at this early age was sent to a large boarding-school, where he suffered untold misery. Some boys, thrown thus into a rough world, come out toughened by the experience; others are driven into solitary, secretive habits. Cowper, looking back on his boyish life, pleaded earnestly for the shelter of home when children were still young. He was sent to Westminster, one of the great public schools, and there finished his formal education. He could not have been wholly unhappy at school, for some of his longer poems have bright pictures of schoolboy life.

At eighteen he began the study of law, but he had little interest in the profession. He lived, however, after he was twenty-one and till he was thirty-two in the Temple, one of the great lawyers' houses in London, which in those days were the resort of young unmarried men, of whom a few practised law diligently, but many lived socially with a slight show of work. Cowper was one of these latter. With a few others whose names are scarcely remembered he formed a literary club, and they all wrote nonsense verses and played with literature. It is quite possible that Cowper's name would have been as little known to-day as those of his companions, but for a sudden change in his life.

His father had died a few years after Cowper began the study of law, and the money which he left his son was nearly gone, when an occasion came to which the idle lawyer had looked forward. He had thought it not unlikely

he would secure one of the public offices in the gift of the government through family influence, and so it turned out. A vacancy occurred, that of clerk of the Journals of the House of Lords, and the place was to be disposed of by one Major Cowper, a kinsman, who offered it to the young lawyer. Possibly, if he had been spending the past ten years in hard work, he would have been quite ready to take the office; but his idleness was both the effect and cause of a general melancholy which had crept over him. He had led, we may say, a restless, unhealthy sort of life; a physical disorder underlay it, but also his training had not given him the will to resist. And so, when this opportunity came, he was seized with a kind of terror. All sorts of difficulties sprang up which he could not seem to meet. He read the Journals which he was to keep, and the task loomed up in frightful proportions. He became so deranged by all this that he tried in various ways to kill himself. He was defeated sometimes by circumstance, sometimes by his own irresolution at the last moment. At last in trying to hang himself he fell, a servant came in, and Cowper, sending for Major Cowper, broke down completely, surrendered his appointment, and went to a private asylum for the insane.

After eighteen months, Cowper was discharged, and his property being now nearly all gone, his relatives subscribed money enough to take care of him, supposing he would live out a life of uselessness. He went into the country, to Huntingdon near Cambridge, and there he fell in with a family named Unwin, who befriended him, and with whom he went to live. The Rev. William Unwin was a clergyman whose wife, much younger, was but seven years older than Cowper, and whose son was preparing for the ministry. Between Cowper and the Unwins there sprang up a most affectionate relation, and when, two years later, the old clergyman died, his widow went to live in the little village of Olney, and Cowper followed her there as one of her family.

The principal reason for their going to Olney was the

presence there of the Rev. John Newton, who was an important figure in the religious revival of the time, — the revival which was led by Wesley and Whitefield, — and much admired both by Mrs. Unwin and Cowper. Newton had a strong influence over Cowper, and was largely the inspirer of the many hymns which Cowper wrote, some of which, like

"God moves in a mysterious way,"

and

"Oh, for a closer walk with God,"

are found in most hymn-books to-day.

It was not long after taking up his life in Olney that Cowper again fell into a period of insanity, and was long and faithfully attended by Mrs. Unwin. He recovered, and thenceforth led a quiet, retired life in the country, in the companionship chiefly of women, — Mrs. Unwin, his cousin Lady Hesketh, and a friend, Lady Austen. Mrs. Unwin, with a woman's bright instinct, suggested occupation for him in verse-making, and Cowper, now nearly fifty years old, took up the instrument he had played with, and since the old themes of his idle life in the Temple had no charms for him, he took his new, more serious thought, and turned it into verse, writing a number of satires, to which he gave the name of *Truth*, *Table Talk*, *Expostulation*, *Hope*, *Conversation*, etc. These were more than mere exercises in verse, but they lacked spontaneity. This came later when, under the general head of *The Task*, he wrote a number of rambling, graceful, light though serious poems into which he poured his best thought. His poetry, it may be believed, cured him of much of his melancholy, and as he grew healthier, so he wrote wholesome, sweet verse, now and then, as in *John Gilpin*, breaking into laughter. He played with his pets, he worked in his garden, he translated Homer, and little by little his old friends in London found that the person whom they supposed had been thrown aside as good

for nothing was a famous man. He wrote from his seclusion most delightful letters, which have been published since his death. People now go back to Cowper as they like to go into the country and see clear streams, limpid lakes, and gentle rolling country. His poetry is full of rest and peace. He died April 25, 1800.

THE DIVERTING HISTORY OF JOHN GILPIN.

SHOWING HOW HE WENT FARTHER THAN HE INTENDED, AND CAME HOME SAFE AGAIN.

John Gilpin was a citizen
Of credit and renown,
A trainband captain eke was he
Of famous London town.

John Gilpin's spouse said to her dear,
"Though wedded we have been
These twice ten tedious years, yet we
No holiday have seen.

"To-morrow is our wedding day,
And we will then repair
Unto the Bell at Edmonton
All in a chaise and pair.

"My sister, and my sister's child,
Myself, and children three,
Will fill the chaise; so you must ride
On horseback after we."

He soon replied, "I do admire
Of womankind but one,
And you are she, my dearest dear,
Therefore it shall be done.

16. Mrs. Gilpin had a better ear for rhyme than she had knowledge of grammar.

"I am a linendraper bold,
As all the world doth know,
And my good friend the calender
Will lend his horse to go."

Quoth Mrs. Gilpin, "That's well said;
And for that wine is dear,
We will be furnished with our own,
Which is both bright and clear."

John Gilpin kiss'd his loving wife;
O'erjoyed was he to find,
That, though on pleasure she was bent,
She had a frugal mind.

The morning came, the chaise was brought,
But yet was not allow'd
To drive up to the door, lest all
Should say that she was proud.

So three doors off the chaise was stay'd,
Where they did all get in;
Six precious souls, and all agog
To dash through thick and thin.

Smack went the whip, round went the wheels,
Were never folks so glad,
The stones did rattle underneath,
As if Cheapside were mad.

John Gilpin at his horse's side
Seized fast the flowing mane,

23. As John Gilpin was a linendraper, he could safely count on the friendship of a man whose business it was to press and smooth out cloth in a machine.

And up he got, in haste to ride,
But soon came down again;

For saddletree scarce reach'd had he
His journey to begin,
When, turning round his head, he saw
Three customers come in.

So down he came; for loss of time,
Although it grieved him sore,
Yet loss of pence, full well he knew,
Would trouble him much more.

'T was long before the customers
Were suited to their mind,
When Betty screaming came down stairs,
"The wine is left behind!"

"Good lack!" quoth he — "yet bring it me,
My leathern belt likewise,
In which I bear my trusty sword
When I do exercise."

Now Mistress Gilpin (careful soul!)
Had two stone bottles found,
To hold the liquor that she loved,
And keep it safe and sound.

Each bottle had a curling ear,
Through which the belt he drew,
And hung a bottle on each side,
To make his balance true.

52. It was the custom then in London, much more than now, for a shopkeeper to live over his shop.

Then over all, that he might be
Equipp'd from top to toe,
His long red cloak, well brush'd and neat,
He manfully did throw.

Now see him mounted once again
Upon his nimble steed,
Full slowly pacing o'er the stones,
With caution and good heed.

But finding soon a smoother road
Beneath his well shod feet,
The snorting beast began to trot,
Which gall'd him in his seat.

"So, fair and softly," John he cried,
But John he cried in vain;
That trot became a gallop soon,
In spite of curb and rein.

So stooping down, as needs he must
Who cannot sit upright,
He grasp'd the mane with both his hands,
And eke with all his might.

His horse, who never in that sort
Had handled been before,
What thing upon his back had got
Did wonder more and more.

Away went Gilpin, neck or nought;
Away went hat and wig;
He little dreamt, when he set out,
Of running such a rig.

The wind did blow, the cloak did fly,
Like streamer long and gay,
Till, loop and button failing both,
At last it flew away.

Then might all people well discern
The bottles he had slung;
A bottle swinging at each side,
As hath been said or sung.

The dogs did bark, the children scream'd,
Up flew the windows all;
And every soul cried out, "Well done!"
As loud as he could bawl.

Away went Gilpin — who but he?
His fame soon spread around,
"He carries weight! he rides a race!
'T is for a thousand pound!"

And still as fast as he drew near,
'T was wonderful to view,
How in a trice the turnpike men
Their gates wide open threw.

And now, as he went bowing down
His reeking head full low,
The bottles twain behind his back
Were shatter'd at a blow.

Down ran the wine into the road,
Most piteous to be seen,

114. So did the honest people think our linendraper a man who rode for a wager, being handicapped for the trial.

Which made his horse's flanks to smoke
As they had basted been.

But still he seem'd to carry weight,
With leathern girdle braced;
For all might see the bottle necks
Still dangling at his waist.

Thus all through merry Islington
These gambols did he play,
Until he came unto the Wash
Of Edmonton so gay;

And there he threw the wash about
On both sides of the way,
Just like unto a trundling mop,
Or a wild goose at play.

At Edmonton his loving wife
From the balcony spied
Her tender husband, wondering much
To see how he did ride.

"Stop, stop, John Gilpin! — Here 's the house,"
They all at once did cry;
"The dinner waits, and we are tired:"
Said Gilpin — "So am I!"

But yet his horse was not a whit
Inclined to tarry there;
For why? — his owner had a house
Full ten miles off, at Ware.

133. Where Tom lived.

So like an arrow swift he flew,
Shot by an archer strong;
So did he fly — which brings me to
The middle of my song.

Away went Gilpin out of breath,
And sore against his will,
Till at his friend the calender's
His horse at last stood still.

The calender, amazed to see
His neighbor in such trim,
Laid down his pipe, flew to the gate,
And thus accosted him:

"What news? what news? your tidings tell;
Tell me you must and shall —
Say why bareheaded you are come,
Or why you come at all?"

Now Gilpin had a pleasant wit,
And loved a timely joke;
And thus unto the calender
In merry guise he spoke:

"I came because your horse would come;
And, if I well forbode,
My hat and wig will soon be here,
They are upon the road."

The calender, right glad to find
His friend in merry pin,
Return'd him not a single word,
But to the house went in;

Whence straight he came with hat and wig;
A wig that flow'd behind,
A hat not much the worse for wear,
Each comely in its kind.

He held them up, and in his turn
Thus show'd his ready wit,
"My head is twice as big as yours,
They therefore needs must fit.

"But let me scrape the dirt away
That hangs upon your face;
And stop and eat, for well you may
Be in a hungry case."

Said John, "It is my wedding day,
And all the world would stare,
If wife should dine at Edmonton,
And I should dine at Ware."

So turning to his horse, he said,
"I am in haste to dine;
'T was for your pleasure you came here,
You shall go back for mine."

Ah luckless speech, and bootless boast!
For which he paid full dear;
For, while he spake, a braying ass
Did sing most loud and clear;

Whereat his horse did snort, as he
Had heard a lion roar,
And gallopp'd off with all his might,
As he had done before.

Away went Gilpin, and away
Went Gilpin's hat and wig:
He lost them sooner than at first,
For why? — they were too big.

Now mistress Gilpin, when she saw
Her husband posting down
Into the country far away,
She pull'd out half a crown;

And thus unto the youth she said,
That drove them to the Bell,
"This shall be yours, when you bring back
My husband safe and well."

The youth did ride, and soon did meet
John coming back amain;
Whom in a trice he tried to stop,
By catching at his rein;

But not performing what he meant,
And gladly would have done,
The frighted steed he frighted more,
And made him faster run.

Away went Gilpin, and away
Went postboy at his heels,
The postboy's horse right glad to miss
The lumbering of the wheels.

Six gentlemen upon the road,
Thus seeing Gilpin fly,
With postboy scampering in the rear,
They raised the hue and cry: —

"Stop thief! stop thief! — a highwayman!"
Not one of them was mute;
And all and each that passed that way
Did join in the pursuit.

And now the turnpike gates again
Flew open in short space;
The toll-men thinking as before,
That Gilpin rode a race.

And so he did, and won it too,
For he got first to town;
Nor stopp'd till where he had got up
He did again get down.

Now let us sing, "Long live the king,
And Gilpin, long live he;"
And when he next doth ride abroad,
May I be there to see!

236. To raise a *hue and cry* is the technical term in law for the assistance which chance passers-by render an officer of the law who is in pursuit of a rogue.

ON THE RECEIPT OF MY MOTHER'S PICTURE

OUT OF NORFOLK, THE GIFT OF MY COUSIN, ANN BODHAM.

O THAT those lips had language! Life has pass'd
With me but roughly since I heard thee last.
Those lips are thine — thy own sweet smile I see,
The same that oft in childhood solaced me;
Voice only fails, else how distinct they say,
"Grieve not, my child, chase all thy fears away!"
The meek intelligence of those dear eyes
(Blest be the art that can immortalize,
The art that baffles Time's tyrannic claim
To quench it!) here shines on me still the same.
Faithful remembrancer of one so dear,
O welcome guest, though unexpected here!
Who bidst me honour with an artless song,
Affectionate, a mother lost so long,
I will obey, not willingly alone,
But gladly, as the precept were her own:
And, while that face renews my filial grief,
Fancy shall weave a charm for my relief,
Shall steep me in Elysian reverie,
A momentary dream, that thou art she.
My mother! when I learn'd that thou wast dead,
Say, wast thou conscious of the tears I shed?
Hover'd thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun?
Perhaps thou gavest me, though unfelt, a kiss;

16. *As*, as though.

Perhaps a tear, if souls can weep in bliss —
Ah, that maternal smile! it answers — Yes.
I heard the bell toll'd on thy burial day,
I saw the hearse that bore thee slow away,
And, turning from my nursery window, drew
A long, long sigh, and wept a last adieu!
But was it such? — It was. — Where thou art gone
Adieus and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
The parting word shall pass my lips no more!
Thy maidens, grieved themselves at my concern!
Oft gave me promise of thy quick return.
What ardently I wish'd, I long believed,
And, disappointed still, was still deceived.
By expectation every day beguiled,
Dupe of to-morrow even from a child.
Thus many a sad to-morrow came and went,
Till, all my stock of infant sorrows spent,
I learn'd at last submission to my lot,
But, though I less deplored thee, ne'er forgot.
Where once we dwelt our name is heard no more,
Children not thine have trod my nursery floor;
And where the gardener Robin, day by day,
Drew me to school along the public way,
Delighted with my bauble coach, and wrapt
In scarlet mantle warm, and velvet capped,
'T is now become a history little known,
That once we call'd the pastoral house our own.
Shortlived possession! but the record fair,
That memory keeps of all thy kindness there,
Still outlives many a storm, that has effaced
A thousand other themes less deeply traced.
Thy nightly visits to my chamber made,
That thou mightst know me safe and warmly laid;

Thy morning bounties ere I left my home,
The biscuit, or confectionary plum;
The fragrant waters on my cheeks bestow'd
By thy own hand, till fresh they shone and glow'd:
All this, and more endearing still than all,
Thy constant flow of love, that knew no fall,
Ne'er roughen'd by those cataracts and breaks,
That humour interposed too often makes;
All this still legible in memory's page,
And still to be so to my latest age,
Adds joy to duty, makes me glad to pay
Such honours to thee as my numbers may;
Perhaps a frail memorial, but sincere,
Not scorn'd in Heaven, though little noticed here.
Could Time, his flight reversed, restore the hours,
When, playing with thy vesture's tissued flowers,
The violet, the pink, the jessamine,
I prick'd them into paper with a pin,
(And thou wast happier than myself the while,
Wouldst softly speak, and stroke my head and smile),
Could those few pleasant days again appear,
Might one wish bring them, would I wish them here?
I would not trust my heart; — the dear delight
Seems so to be desired, perhaps I might.
But no — what here we call our life is such,
So little to be loved, and thou so much,
That I should ill requite thee to constrain
Thy unbound spirit into bonds again.
Thou, as a gallant bark from Albion's coast,
(The storms all weather'd and the ocean cross'd)
Shoots into port at some well-haven'd isle,
Where spices breathe, and brighter seasons smile,

There sits quiescent on the floods, that show
Her beauteous form reflected clear below,
While airs impregnated with incense play
Around her, fanning light her streamers gay;
So thou, with sails how swift! hast reach'd the shore,
"Where tempests never beat nor billows roar;"
And thy loved consort on the dangerous tide
Of life long since has anchor'd by thy side.
But me, scarce hoping to attain that rest,
Always from port withheld, always distress'd —
Me howling blasts drive devious, tempest-toss'd,
Sails ripp'd, seams opening wide, and compass lost,
And day by day some current's thwarting force
Sets me more distant from a prosperous course.
Yet oh, the thought, that thou art safe, and he!
That thought is joy, arrive what may to me.
My boast is not that I deduce my birth
From loins enthroned, and rulers of the earth;
But higher far my proud pretensions rise, —
The son of parents pass'd into the skies.
And now, farewell! Time unrevoked has run
His wonted course, yet what I wish'd is done.
By contemplation's help, not sought in vain,
I seem to have lived my childhood o'er again;
To have renew'd the joys that once were mine,
Without the sin of violating thine;
And, while the wings of fancy still are free,
And I can view this mimic show of thee,
Time has but half succeeded in his theft, —
Thyself removed, thy power to soothe me left.

ON THE LOSS OF THE ROYAL GEORGE.

WRITTEN WHEN THE NEWS ARRIVED.

TOLL for the brave!
The brave that are no more!
All sunk beneath the wave,
Fast by their native shore!

Eight hundred of the brave,
Whose courage well was tried,
Had made the vessel heel,
And laid her on her side.

A land breeze shook the shrouds,
And she was overset;
Down went the Royal George,
With all her crew complete.

Toll for the brave!
Brave Kempenfelt is gone;
His last sea-fight is fought;
His work of glory done.

4. The *Royal George*, 108 guns, one of Lord Howe's fleet, and commanded by Admiral Kempenfelt, after service in the war with America returned to Portsmouth, England, and requiring repair, was not put into dock, but heeled over, a common mode in those days. She was, however, heeled over too far; the water rushed into the ports, and down she went with the loss by drowning of nine hundred out of the eleven hundred men, women, and children on board. The loss occurred August 29, 1782.

It was not in the battle;
No tempest gave the shock;
She sprang no fatal leak;
She ran upon no rock.

His sword was in its sheath;
His fingers held the pen,
When Kempenfelt went down
With twice four hundred men.

Weigh the vessel up,
Once dreaded by our foes!
And mingle with our cup
The tear that England owes.

Her timbers yet are sound,
And she may float again
Full charged with England's thunder,
And plough the distant main.

But Kempenfelt is gone,
His victories are o'er;
And he and his eight hundred
Shall plough the waves no more.

36. After the disaster many of the guns were fished up, but no attempt was made to raise the ship. In 1817 divers made a fresh examination, but the ship could not be raised. In 1839 the hulk was blown up by gunpowder, and the harbor cleared of the obstruction.

VERSES

SUPPOSED TO BE WRITTEN BY ALEXANDER SELKIRK, DURING HIS SOLITARY ABODE IN THE ISLAND OF JUAN FERNANDEZ.

I AM monarch of all I survey,
My right there is none to dispute;
From the centre all round to the sea
I am lord of the fowl and the brute.
O Solitude! where are the charms
That sages have seen in thy face?
Better dwell in the midst of alarms
Than reign in this horrible place.

I am out of humanity's reach,
I must finish my journey alone,
Never hear the sweet music of speech,
I start at the sound of my own.
The beasts that roam over the plain,
My form with indifference see;
They are so unacquainted with man,
Their tameness is shocking to me.

Society, friendship, and love,
Divinely bestow'd upon man,
Oh, had I the wings of a dove,
How soon would I taste you again!

1. Selkirk is generally supposed to have been the actual shipwrecked Englishman whose narrative gave birth to Robinson Crusoe.

My sorrows I then might assuage
In the ways of religion and truth,
Might learn from the wisdom of age,
And be cheer'd by the sallies of youth.

Religion! what treasure untold
Resides in that heavenly word!
More precious than silver and gold,
Or all that this earth can afford;
But the sound of the church-going bell
These valleys and rocks never heard,
Never sigh'd at the sound of a knell,
Or smil'd when a sabbath appear'd.

Ye winds, that have made me your sport,
Convey to this desolate shore
Some cordial endearing report
Of a land I shall visit no more.
My friends, do they now and then send
A wish or a thought after me?
O tell me I yet have a friend,
Though a friend I am never to see.

How fleet is a glance of the mind!
Compared with the speed of its flight,
The tempest itself lags behind,
And the swift-wingèd arrows of light.
When I think of my own native land,
In a moment I seem to be there;
But alas! recollection at hand
Soon hurries me back to despair.

But the seafowl is gone to her nest,
The beast is laid down in his lair;

Even here is a season of rest,
And I to my cabin repair.
There 's mercy in every place,
And mercy, encouraging thought!
Gives even affliction a grace,
And reconciles man to his lot.

EPITAPH ON A HARE.

HERE lies, whom hound did ne'er pursue,
Nor swifter greyhound follow,
Whose foot ne'er tainted morning dew,
Nor e'er heard huntsman's halloo;

Old Tiney, surliest of his kind,
Who, nursed with tender care,
And to domestic bounds confined,
Was still a wild Jack hare.

Though duly from my hand he took
His pittance every night,
He did it with a jealous look,
And, when he could, would bite.

His diet was of wheaten bread,
And milk, and oats, and straw;
Thistles, or lettuces instead,
With sand to scour his maw.

On twigs of hawthorn he regaled,
On pippins' russet peel,
And, when his juicy salads fail'd,
Sliced carrot pleased him well.

A Turkey carpet was his lawn,
Whereon he loved to bound,

To skip and gambol like a fawn,
And swing his rump around.

His frisking was at evening hours,
For then he lost his fear,
But most before approaching showers,
Or when a storm drew near.

Eight years and five round rolling moons
He thus saw steal away,
Dozing out all his idle noons,
And every night at play.

I kept him for his humour's sake,
For he would oft beguile
My heart of thoughts that made it ache,
And force me to a smile.

But now beneath his walnut shade
He finds his long last home,
And waits, in snug concealment laid,
Till gentler Puss shall come.

He, still more aged, feels the shocks,
From which no care can save,
And, partner once of Tiney's box,
Must soon partake his grave.

THE FOLLOWING ACCOUNT OF

THE TREATMENT OF HIS HARES

WAS INSERTED BY COWPER IN THE GENTLEMAN'S MAGAZINE.

In the year 1774, being much indisposed both in mind and body, incapable of diverting myself either with company or books, and yet in a condition that made some diversion necessary, I was glad of anything that would engage my attention without fatiguing it. The children of a neighbour of mine had a leveret given them for a plaything; it was at that time about three months old. Understanding better how to tease the poor creature than to feed it, and soon becoming weary of their charge, they readily consented that their father, who saw it pining and growing leaner every day, should offer it to my acceptance. I was willing enough to take the prisoner under my protection, perceiving that, in the management of such an animal, and in the attempt to tame it, I should find just that sort of employment which my case required. It was soon known among the neighbours that I was pleased with the present, and the consequence was, that in a short time I had as many leverets offered to me as would have stocked a paddock. I undertook the care of three, which it is necessary that I should here distinguish by the names I gave them — Puss, Tiney, and Bess. Notwithstanding the two feminine appellatives, I must inform you that they were all males. Immediately commencing carpenter, I built them houses to sleep in; each had a separate apartment, so contrived that their ordure would pass through

the bottom of it; an earthen pan placed under each received whatsoever fell, which being duly emptied and washed, they were thus kept perfectly sweet and clean. In the daytime they had the range of a hall, and at night retired each to his own bed, never intruding into that of another.

Puss grew presently familiar, would leap into my lap, raise himself upon his hinder feet, and bite the hair from my temple. He would suffer me to take him up, and to carry him about in my arms, and has more than once fallen fast asleep upon my knee. He was ill three days, during which time I nursed him, kept him apart from his fellows, that they might not molest him (for, like many other wild animals, they persecute one of their own species that is sick), and by constant care, and trying him with a variety of herbs, restored him to perfect health. No creature could be more grateful than my patient after his recovery; a sentiment which he most significantly expressed by licking my hand, first the back of it, then the palm, then every finger separately, then between all the fingers, as if anxious to leave no part of it unsaluted; a ceremony which he never performed but once again upon a similar occasion. Finding him extremely tractable, I made it my custom to carry him always after breakfast into the garden, where he hid himself generally under the leaves of a cucumber vine, sleeping or chewing the cud till evening; in the leaves also of that vine he found a favourite repast. I had not long habituated him to this taste of liberty, before he began to be impatient for the return of the time when he might enjoy it. He would invite me to the garden by drumming upon my knee, and by a look of such expression, as it was

not possible to misinterpret. If this rhetoric did not immediately succeed, he would take the skirt of my coat between his teeth, and pull it with all his force. Thus Puss might be said to be perfectly tamed, the shyness of his nature was done away, and on the whole it was visible by many symptoms, which I have not room to enumerate, that he was happier in human society than when shut up with his natural companions.

Not so Tiney; upon him the kindest treatment had not the least effect. He too was sick, and in his sickness had an equal share of my attention; but if, after his recovery, I took the liberty to stroke him, he would grunt, strike with his fore feet, spring forward, and bite. He was, however, very entertaining in his way; even his surliness was matter of mirth, and in his play he preserved such an air of gravity, and performed his feats with such a solemnity of manner, that in him too I had an agreeable companion.

Bess, who died soon after he was full grown, and whose death was occasioned by his being turned into his box, which had been washed, while it was yet damp, was a hare of great humour and drollery. Puss was tamed by gentle usage; Tiney was not to be tamed at all; and Bess had a courage and confidence that made him tame from the beginning. I always admitted them into the parlour after supper, when the carpet affording their feet a firm hold, they would frisk, and bound, and play a thousand gambols, in which Bess, being remarkably strong and fearless, was always superior to the rest, and proved himself the Vestris[1] of the party. One evening, the cat, being in the room, had the hardiness to pat Bess upon the

[1] A ballet-dancer of the time.

cheek, an indignity which he resented by drumming upon her back with such violence that the cat was happy to escape from under his paws, and hide herself.

I describe these animals as having each a character of his own. Such they were in fact, and their countenances were so expressive of that character, that, when I looked only on the face of either, I immediately knew which it was. It is said that a shepherd, however numerous his flock, soon becomes so familiar with their features, that he can, by that indication only, distinguish each from all the rest; and yet, to a common observer, the difference is hardly perceptible. I doubt not that the same discrimination in the cast of countenances would be discoverable in hares, and am persuaded that among a thousand of them no two could be found exactly similar: a circumstance little suspected by those who have not had opportunity to observe it. These creatures have a singular sagacity in discovering the minutest alteration that is made in the place to which they are accustomed, and instantly apply their nose to the examination of a new object. A small hole being burnt in the carpet, it was mended with a patch, and that patch in a moment underwent the strictest scrutiny. They seem too to be very much directed by the smell in the choice of their favourites: to some persons, though they saw them daily, they could never be reconciled, and would even scream when they attempted to touch them; but a miller coming in engaged their affections at once; his powdered coat had charms that were irresistible. It is no wonder that my intimate acquaintance with these specimens of the kind has taught me to hold the sportsman's amusement in abhorrence; he little knows what

amiable creatures he persecutes, of what gratitude they are capable, how cheerful they are in their spirits, what enjoyment they have of life, and that, impressed as they seem with a peculiar dread of man, it is only because man gives them peculiar cause for it.

That I may not be tedious, I will just give a short summary of those articles of diet that suit them best.

I take it to be a general opinion that they graze, but it is an erroneous one, at least grass is not their staple; they seem rather to use it medicinally, soon quitting it for leaves of almost any kind. Sowthistle, dandelion, and lettuce are their favourite vegetables, especially the last. I discovered by accident that fine white sand is in great estimation with them; I suppose as a digestive. It happened that I was cleaning a birdcage when the hares were with me; I placed a pot filled with such sand upon the floor, which being at once directed to by a strong instinct, they devoured voraciously; since that time I have generally taken care to see them well supplied with it. They account green corn a delicacy, both blade and stalk, but the ear they seldom eat: straw of any kind, especially wheat-straw, is another of their dainties; they will feed greedily upon oats, but if furnished with clean straw never want them; it serves them also for a bed, and, if shaken up daily, will be kept sweet and dry for a considerable time. They do not, indeed, require aromatic herbs, but will eat a small quantity of them with great relish, and are particularly fond of the plant called musk; they seem to resemble sheep in this, that, if their pasture be too succulent, they are very subject to the rot; to prevent which, I always made bread their principal nourishment, and, filling a pan with it, cut it into small squares, placed it every even-

ing in their chambers, for they feed only at evening and in the night; during the winter, when vegetables were not to be got, I mingled this mess of bread with shreds of carrot, adding to it the rind of apples cut extremely thin; for though they are fond of the paring, the apple itself disgusts them. These, however, not being a sufficient substitute for the juice of summer herbs, they must at this time be supplied with water; but so placed that they cannot overset it into their beds. I must not omit that occasionally they are much pleased with twigs of hawthorn, and of the common brier, eating even the very wood when it is of considerable thickness.

Bess, I have said, died young; Tiney lived to be nine years old, and died at last, I have reason to think, of some hurt in his loins by a fall; Puss is still living, and has just completed his tenth year, discovering no signs of decay, nor even of age, except that he is grown more discreet and less frolicsome than he was. I cannot conclude without observing that I have lately introduced a dog to his acquaintance, a spaniel that had never seen a hare to a hare that had never seen a spaniel. I did it with great caution, but there was no real need of it. Puss discovered no token of fear, nor Marquis the least symptom of hostility. There is, therefore, it should seem, no natural antipathy between dog and hare, but the pursuit of the one occasions the flight of the other, and the dog pursues because he is trained to it; they eat bread at the same time out of the same hand, and are in all respects sociable and friendly.

I should not do complete justice to my subject, did I not add that they have no ill scent belonging to them, that they are indefatigably nice in keeping them-

selves clean, for which purpose nature has furnished them with a brush under each foot; and that they are never infested by any vermin.

May 28, 1784.

MEMORANDUM FOUND AMONG MR. COWPER'S PAPERS.

Tuesday, March 9, 1786.

This day died poor Puss, aged eleven years eleven months. He died between twelve and one at noon, of mere old age, and apparently without pain.

THOMAS GRAY.

BIOGRAPHICAL SKETCH.

THOMAS GRAY was born in London, December 26, 1716, and died in Cambridge, July 30, 1771. Thus a full hundred years separated him from Milton, and what a difference there was in the two centuries in which these two poets lived! Each was a scholar in his tastes, and each was a poet who wrote not because he was a scholar and loved poetry, but because he knew himself possessed of the spark divine, and made his scholarship tributary to his poetry. But when Milton began to write, the sky was warm with the afterglow of the great Elizabethans; when Gray came forward, the sky was lighted by the cold splendor of Pope's aurora. Milton passed quickly into the tempestuous period of the English civil war; Gray dwelt in the placid days which seemed scarcely to know any change in the barometer presaging the storms which swept over Europe shortly after his death.

And yet Gray, living apparently a timid life in the shelter of a university, and pleasing himself with literature, was one of the makers of English poetry. That is, he not only passed the torch along, but he fed it with new oil, so that the poets who followed him wrote better and differently because of his influence. The details of his life are soon told; the life of an unmarried scholar in times of peace has few adventures. His father, Philip Gray, who inherited a good fortune, was a shrewd man of business, but apparently a violent and not over kind person, with

Gray

such prejudices against liberal education that the boy was in effect taken out of his hands by his mother and her family, and sent first to Eton to school and afterward to the University of Cambridge.

At Eton, Gray formed a friendship which was to play a considerable part in his life. Horace Walpole, slightly his junior, was a schoolfellow, and Walpole came of a family which was in high favor at court and deep in political intrigues. He was himself to be a showy figure in English social life. In his Eton poem, Gray refers to the games of boys at school, but it is pretty clear that he himself was not a sturdy fellow, and even in schooldays cared more for his books than for his bat; with Horace Walpole and two other congenial companions, he walked and sauntered about, playing with poetic fancies and carrying his studies into the hours for sport. To-day, Eton, though honoring athletics more than in Gray's time, knows what lustre a poet's name casts on the school where he was trained, and the boy who finishes his studies there is given a souvenir in the form of some copy of Gray's poems.

It is not easy to understand the neglect which Gray suffered at the hands of his father. Mr. Gosse, who has written the most careful study of Gray's life, thinks that Philip Gray may have been half insane. The fact of more importance is that the poet's mother, out of her own earnings, — for with her sister she carried on a milliner's shop, — not only gave him his schooling at Eton, but maintained him at the University. Gray repaid this motherly love by a constant filial affection, and by repeating in his own life her patience and steadfastness and silent endurance.

When his college days were over, Gray, like Milton, returned to his home; he did not make so long a stay, however, but like Milton set out for a journey on the Continent. He was more fortunate than his great predecessor. No upheaval of England called him back, and he spent three years in leisurely travel in France, Switzerland, and Italy.

His companion was Horace Walpole; indeed, it was at Walpole's instance and by his means that he went abroad, for the younger man had a generous passion for his friend, and not only wanted his companionship, but insisted on furnishing the common purse, while yet refusing to act as if he were conferring a favor. Some one has said that you never know the worst side of your friend till you have taken a voyage with him; it is equally true that the best side of a person may be shown under the same condition. More confidently we may say that the intimate intercourse which springs from travel is quite sure to test the unselfishness of friendship. Near the end of their three years' tour, Gray and Walpole quarreled. Walpole said, when Gray was dead, that it was his fault; Gray kept silence. They made up three years later, and maintained a form of friendship afterward, but their ways in life parted, and it was probably never easy to recover their old relations. The point to notice is that Gray never gave any intimation of the cause of the quarrel. His reserve was that of a man who has himself well in hand.

The three years spent thus in travel are full of interest to the lover of Gray, because his writings both at the time and later show how fresh was his observation of what he saw, and how his experience quickened his judgment and broadened his sympathies. Three English poets, each in his way, were more effectively English because of travel-experience early in life, — Milton, Gray, and Goldsmith. What especially distinguished Gray was the openness of his sight to the picturesque. It would seem strange to-day to call attention to a poet's delight in Swiss mountains, valleys, and glaciers; every one knows that Swiss scenery is picturesque. But in a way Gray discovered all this for himself. In his time the Swiss mountains were called horrid, and the wild scenes which artists try to reproduce on canvas were repugnant to minds which had been bred to measure everything by the standards of decorous good taste. The

fastidious lady who objected to rocks laid bare by the outgoing tide because they looked untidy would have been at home in the middle of the eighteenth century, and her sentiments would have been applauded.

Whether or not this capacity for seeing life independently would have been Gray's if he had always stayed at home, it certainly was enlarged by his travel abroad. He became, in a conventional age, a keen discriminator of beauty, and not only read his classics as everybody else did, but read them with a power to choose what was great and lasting, instead of accepting everything as equally fine because it was classic. He read Shakespeare also, as men of his day did not, for they thought him a half barbaric writer, and he was able to see the strength and passion in early English poetry and in Norse literature. In all these matters, Gray was apart from his own generation, an independent scholar and a man of genuine, not simply proper, taste.

It may be asked why, if Gray had so clear a vision and so penetrative a scholarship, he did not express himself more fully in poetry, since poetry was his native form of expression. The whole of his contribution to English verse, printed by himself, could be got into a book of a hundred pages, and what was left over and collected by his friends would make not half as much again. Gray once wrote to Walpole: "As to what you say to me civilly, that I ought to write more, I will be candid and avow to you, that till fourscore and upwards, whenever the humor takes me, I will write; because I like it, and because I like myself better when I do so. If I do not write much, it is because I cannot." That, perhaps, is as near as we can get to a simple answer. Gray knew himself, and the critical faculty which was so strongly developed in him was exercised on his own powers of production. He criticised his poetry before he wrote it, and therefore wrote little. If he had been passionate like Milton, his

poetry would constantly have burst bounds. As it was, he led a still, reserved life, and when the spirit moved him to write poetry, he wrote. Besides, though he had one or two friends who were able to care for the same things that he did, he found people for the most part unable to take the same kind of pleasure in life and art, and so he was driven farther into his shell.

Into the little poetry which he wrote Gray put a nature which was true, and by its careful training able to discriminate between that which was poetic through and through, and that which was mere surface versification. In doing this he gave a great impetus to English verse. English poetry in the period before him was a bird shut up in a cage, and singing. Gray let the bird loose; it was not quite the native warbler that it was when Burns sang, but its escape from the cage to the free air put new breath into its notes.

When Gray was about twenty-five years of age, he went back to Cambridge to live. His father had died, and his mother and his sisters went into the country to a little village called Stoke Pogis, where they lived their lives out. At Cambridge he was in the midst of books which he cared for, and he could work quietly at his studies. There he lived for thirty years, occasionally going off on journeys in England, and spending part of his time in London near the British Museum, having a few devoted friends, reading, making notes on what he read, writing letters, and talking with those who could repay him with intelligence and affectionate appreciation. He shrank from publicity. There was besides his reserve a vein of timidity in his nature. For one thing he was terribly afraid of fire, and always kept a rope ladder in his room at college that he might escape if suddenly overtaken. He was a victim of gout, and suffered from ill-health all his days. Nevertheless, as his letters show, he had a playful temper, and thus, though he was out of keeping with much of his age, he is one of

the distinct figures in it. He seems like a man with a candle out-of-doors in a windy night, carefully shielding the light. The light has burned on with a steady glow, and is likely to shed its kindly rays through many generations of lovers of English poetry.

ELEGY, WRITTEN IN A COUNTRY CHUR YARD.

THE curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sigl
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tow'r,
The moping owl does to the moon complain
Of such as, wand'ring near her secret bow'r,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shad
Where heaves the turf in many a mould'ring h
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn.

The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
How bow'd the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour.
The paths of glory lead but to the grave.

27. *Drive their team afield.* See Milton's *Lycidas*, line 27.

36. "For two full hours the procession of boats, borne on the current, steered silently down the St. Lawrence. The stars were visible, but the night was moonless and sufficiently dark. The general was in one of the foremost boats, and near him was a young midshipman, John Robison, afterwards professor of natural philosophy in the University of Edinburgh. He used to tell in his later life how Wolfe, with a low voice, repeated Gray's *Elegy in a Country Church-yard* to the officers about him. Probably it was to relieve the intense strain of his thoughts. Among the rest was the verse which his own fate was soon to illustrate, —

"'The paths of glory lead but to the grave.'

Nor you, ye proud, impute to these the fault,
If Mem'ry o'er their tomb no trophies raise,
Where thro' the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.

Can storied urn, or animated bust,
Back to its mansion call the fleeting breath?
Can Honour's voice provoke the silent dust,
Or Flatt'ry soothe the dull cold ear of death?

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire,
Hands, that the rod of empire might have sway'd,
Or wak'd to ecstasy the living lyre.

But Knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll;
Chill Penury repress'd their noble rage,
And froze the genial current of the soul.

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village Hampden, that with dauntless breast
The little Tyrant of his fields withstood,

'Gentlemen,' he said, as his recital ended, 'I would rather have written those lines than take Quebec.' None were there to tell him that the hero is greater than the poet." Parkman's *Montcalm and Wolfe*, ii. 285.

40. *Pealing.* See *Il Penseroso*, 161.

41. *Storied.* See *Il Penseroso*, 159.

51. *Rage* is not anger, but, as we say the fire raged, so here rage is kindled spirit.

Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

Th' applause of list'ning senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their hist'ry in a nation's eyes,

Their lot forbade: nor circumscrib'd alone
Their growing virtues, but their crimes confin'd;
Forbade to wade thro' slaughter to a throne,
And shut the gates of mercy on mankind;

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.

60. In an early form of his poem, Gray wrote: —

"Some village Cato, who, with dauntless breast
The little Tyrant of his fields withstood,
Some mute inglorious Tully here may rest,
Some Cæsar guiltless of his country's blood."

Gray was, as we have said, a scholar and a very delicate one, and he stepped into this form naturally; but he was also an Englishman keenly interested even in the antiquities of England, and the change he made was not only in accordance with his more deliberate judgment, it was a sign that English literature was on its way out of academic inclosures; no one did more to set it free than Gray, with his own strong academic taste.

72. After this verse, in Gray's first MS. of the poem, were the four following stanzas: —

"The thoughtless world to majesty may bow,
Exalt the brave, and idolize success;
But more to innocence their safety owe,
Than pow'r or genius e'er conspired to bless.

"And thou who mindful of th' unhonour'd dead
Dost in these notes their artless tale relate,

Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray;
Along the cool sequester'd vale of life
They kept the noiseless tenor of their way.

Yet ev'n these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture deck'd
Implores the passing tribute of a sigh.

Their name, their years, spelt by th' unletter'd Muse,
The place of fame and elegy supply;
And many a holy text around she strews,
That teach the rustic moralist to die.

For who, to dumb Forgetfulness a prey,
This pleasing anxious being e'er resign'd,
Left the warm precincts of the cheerful day,
Nor cast one longing, ling'ring look behind?

By night and lonely contemplation led
To wander in the gloomy walks of fate:

"Hark, how the sacred calm, that breathes around,
Bids every fierce tumultuous passion cease:
In still small accents whisp'ring from the ground,
A grateful earnest of eternal peace.

"No more, with reason and thyself at strife,
Give anxious cares and endless wishes room;
But through the cool sequester'd vale of life
Pursue the silent tenour of thy doom."

And here the poem was originally intended to conclude. Though he discarded the verses, Gray retained some of the phrases for use in the following stanzas.

77. *These bones.* Gray has the whole scene so vividly in mind, from the first intimation in line 16, that *these* comes simply and naturally to him.

85. *To dumb Forgetfulness a prey.* There has been some

On some fond breast the parting soul relies,
Some pious drops the closing eye requires;
Ev'n from the tomb the voice of Nature cries,
Ev'n in our ashes live their wonted fires.

For thee, who, mindful of th' unhonour'd dead,
Dost in these lines their artless tale relate;
If chance, by lonely Contemplation led,
Some kindred spirit shall enquire thy fate, —

Haply some hoary-headed swain may say,
"Oft have we seen him at the peep of dawn
Brushing with hasty steps the dews away,
To meet the sun upon the upland lawn:

"There at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn,
Mutt'ring his wayward fancies he would rove;
Now drooping, woeful-wan, like one forlorn,
Or craz'd with care, or cross'd in hopeless love.

"One morn I miss'd him on the custom'd hill,
Along the heath, and near his fav'rite tree;
Another came; nor yet beside the rill,
Nor up the lawn, nor at the wood was he;

discussion over this stanza, but if these words are interpreted as meaning that the departing soul overtaken by death knows that he is to become dumb, and loses all memory, then the rest follows naturally.

99. See *Paradise Lost*, v. 429.

111. *Another*, i. e., day.

"The next, with dirges due in sad array,
Slow through the church-way path we saw him borne: —
Approach and read (for thou canst read) the lay
Grav'd on the stone beneath yon aged thorn."

THE EPITAPH.

Here rests his head upon the lap of Earth,
A youth, to Fortune and to Fame unknown:
Fair Science frown'd not on his humble birth,
And Melancholy mark'd him for her own.

Large was his bounty, and his soul sincere,
Heav'n did a recompense as largely send;
He gave to Mis'ry all he had, a tear,
He gain'd from Heav'n ('t was all he wish'd) a friend.

No farther seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose,)
The bosom of his Father and his God.

116. "Before the Epitaph," says Mason, "Gray originally inserted a very beautiful stanza, which was printed in some of the first editions, but afterwards omitted, because he thought that it was too long a parenthesis in this place. The lines, however, are in themselves exquisitely fine, and demand preservation: —

"'There scatter'd oft, the earliest of the year,
By hands unseen are show'rs of violets found;
The redbreast loves to build and warble there,
And little footsteps lightly print the ground.'"

ON A DISTANT PROSPECT OF ETON COLLEGE.

Ἄνθρωπος, ἱκανὴ πρόφασις εἰς τὸ δυστυχεῖν.
MENANDER.

YE distant spires, ye antique towers,
That crown the wat'ry glade,
Where grateful Science still adores
Her Henry's holy shade;
And ye, that from the stately brow
Of Windsor's heights th' expanse below
Of grove, of lawn, of mead survey,
Whose turf, whose shade, whose flowers among
Wanders the hoary Thames along
His silver-winding way:

Ah, happy hills! ah, pleasing shade!
Ah, fields belov'd in vain!
Where once my careless childhood stray'd,
A stranger yet to pain!
I feel the gales that from ye blow
A momentary bliss bestow,
As waving fresh their gladsome wing
My weary soul they seem to soothe,

The motto, from Menander, a Greek writer of comedies in the fourth century before Christ, but whose writings have come down to us in fragments or in adaptations for the Roman stage, may be read in English: "To be a man is reason enough to expect ill-fortune."

4. Henry VI., whom Shakespeare calls Holy King Henry, founded Eton College.

And, redolent of joy and youth,
To breathe a second spring.

Say, Father Thames, for thou hast seen
Full many a sprightly race
Disporting on thy margent green,
The paths of pleasure trace;
Who foremost now delight to cleave
With pliant arm thy glassy wave?
The captive linnet which enthral?
What idle progeny succeed
To chase the rolling circle's speed,
Or urge the flying ball?

While some on earnest business bent
Their murm'ring labours ply
'Gainst graver hours that bring constraint
To sweeten liberty:
Some bold adventurers disdain
The limits of their little reign,
And unknown regions dare descry:
Still as they run they look behind,
They hear a voice in every wind,
And snatch a fearful joy.

Gay hope is theirs by fancy fed,
Less pleasing when possest;
The tear forgot as soon as shed,

21. *Say, Father Thames.* It should be remembered that Gray is writing an ode, and the formal dignity which belongs to that order of composition permits an address which otherwise might seem pompous.

23. *Margent green.* See Milton's *Comus*, 232.

36. *Reign.* See note on the *Elegy*, line 12.

40. *Snatch* in Gray's time had not the grotesque notion it now carries.

The sunshine of the breast:
Theirs buxom health of rosy hue,
Wild wit, invention ever new,
And lively cheer of vigour born;
The thoughtless day, the easy night,
The spirits pure, the slumbers light,
That fly th' approach of morn.

Alas! regardless of their doom,
The little victims play;
No sense have they of ills to come,
Nor care beyond to-day:
Yet see, how all around 'em wait
The ministers of human fate,
And black Misfortune's baleful train!
Ah, shew them where in ambush stand,
To seize their prey, the murth'rous band!
Ah, tell them, they are men!

These shall the fury Passions tear,
The vultures of the mind,
Disdainful Anger, pallid Fear,
And Shame that skulks behind;
Or pining Love shall waste their youth,
Or Jealousy with rankling tooth
That inly gnaws the secret heart;
And Envy wan, and faded Care,
Grim-visag'd comfortless Despair,
And Sorrow's piercing dart.

Ambition this shall tempt to rise,
Then whirl the wretch from high,

60. *Men;* and therefore doomed to ill-fortune, as in the motto.
61. *The murth'rous band* in the next twenty lines is resolved into its members.

To bitter Scorn a sacrifice,
And grinning Infamy.
The stings of Falsehood those shall try,
And hard Unkindness' alter'd eye,
That mocks the tear it forc'd to flow;
And keen Remorse with blood defil'd,
And moody Madness laughing wild
Amid severest woe.

Lo! in the vale of years beneath
A grisly troop are seen,
The painful family of Death,
More hideous than their queen:
This racks the joints, this fires the veins,
That every labouring sinew strains,
Those in the deeper vitals rage:
Lo! Poverty, to fill the band,
That numbs the soul with icy hand,
And slow-consuming Age.

To each his suff'rings: all are men,
Condemn'd alike to groan;
The tender for another's pain,
Th' unfeeling for his own.
Yet, ah! why should they know their fate,
Since sorrow never comes too late,
And happiness too swiftly flies?
Thought would destroy their paradise.
No more; — where ignorance is bliss,
'T is folly to be wise.

81. As the band stood in ambush, so these later enemies are down below in the valley whither the Etonians are to descend.

86. It is worth while to read this line slowly to note why Gray used the words he did.

Oliver Goldsmith.

OLIVER GOLDSMITH.

BIOGRAPHICAL SKETCH.

OLIVER GOLDSMITH, a son of a humble village preacher, was born at the parsonage in Pallas, the property of the Edgeworths of Edgeworthstown, in the county of Longford, Ireland, November 10, 1728. He died in London, wept over by Johnson, Burke, Reynolds, and Garrick, April 4, 1774, five months over his forty-fifth year. Between the obscure Irish village birthplace and the monument in Westminster Abbey stretched a career which was half in clouds and half in sunshine, a rainbow of tears and smiles. He had no advantages of birth other than the priceless one of a simple-hearted father, "passing rich with forty pounds a year," who lives again in the preacher of the *Deserted Village*, and more minutely in the hero of the *Vicar of Wakfield*. His life, to outward seeming, was a series of blunders. He was tossed about from one school to another, learning many things which somehow seem more in his life than Latin or Greek. He learned to play the flute, and he fell in love with vagrancy, or rather the vagrant in him was carefully nourished by an unworldly, unsophisticated father, a merry-andrew of a teacher, and by fickle Fortune herself. An uncle, the Rev. Mr. Contarine, was the prudent man of the family, always appearing as the necessary counterpoise to prevent Oliver from flying off into irrecoverable wandering. By his advice and help the lad passed from his schools to Trinity College, Dublin, perhaps a needful discipline, but

certainly a harsh one; for there, where one might look for genial surroundings to one afterward to become a master in literature, the luckless youth was to find new trials to his sensitive spirit, and to have his compensation in pleasures quite unprovided in the college scheme. His poverty compelled him to take a menial position, he had a brutal tutor, and after he had been a year and a half at college his father died, leaving him in still more abject poverty than before. He wrote street ballads to save himself from actual starvation, and sold them for five shillings apiece. In all this murky gloom the lights that twinkle are the secret joy with which the poor poet would steal out at night to hear his ballads sung, and the quick rush of feeling in which he would use his five shillings upon some forlorn beggar, whose misery made him forget his own. Once he ran away from college, stung by some too sharp insult from his tutor, but he returned to take his degree, and at the end of three years, carrying away some scraps of learning, he returned to his mother's house.

There for two years he led an aimless, happy life, waiting for the necessary age at which he could qualify for orders in the church. He had few wants, and gayly shared the little family's small stock of provision and joint labors, teaching in the village school, fishing, strolling, flute-playing, and dancing. They were two years that made his Irish home always green in his memory, a spot almost dazzling for brightness when he looked back on it from the hardships of his London life. When the two years were passed, he applied to the Bishop for orders, but was rejected for various reasons according to various authorities, but the most sufficient one in any case was his own unwillingness to take the step urged upon him by friends. He was sent by his uncle to begin the study of law, but the fifty pounds with which he was furnished were lost at play, and the vagabond returned forgiven to his uncle's house. He had visions of coming to America which fortunately never

passed into waking resolution, for it is to be feared there would have been small likelihood of his blossoming into literature on this side of the water in the days of ante-Revolutionary flatness.

Medicine was the next resort, and Goldsmith was sent by his uncle to Edinburgh. Although the title of doctor has become familiarly connected with his name, it is very certain that he did not acquire the degree in Edinburgh, but afterward in a foreign university upon one of his wanderings. Few traditions remain of his life at Edinburgh; three or four amusing letters were written thence, but the impression made by them and by such gossip as survives is that he was an inimitable teller of humorous stories and a capital singer of Irish songs. His profession of medicine, however, gave a show of consistency to his purpose of travel on the Continent, where he persuaded himself and his friends that he should qualify himself for his professional degree. In point of fact he spent his time in a happy-go-lucky fashion, wandering from place to place, and singing a song for a sixpence.

He returned to England in 1756, after two years of desultory life on the Continent, and landed, we are told, without a farthing in his pockets. He lived by hook and by crook, serving in an apothecary's shop in a humble capacity, acting as tutor, it is said, under a feigned name, and living the while, as he afterward declared, among beggars. Then, falling in with an old friend, and getting some little assistance, for Goldsmith seemed always one of the open-handed, ready to receive and ready to bestow, he became a physician in a humble way, struggling for a living in doctoring those only one degree richer than himself. By a curious coincidence, one of his patients was a printer working under Samuel Richardson, printer, and, what is more, author of *Clarissa*. From a hint given by this man, Goldsmith applied to Richardson and was given occupation as a proof-reader. Then, falling in with an old schoolfel-

low whose father kept a school in Peckham, Goldsmith became an usher, and a miserable time he had of it. Griffiths, the bookseller, dined one day at the school where Goldsmith was usher. The conversation turned upon the *Monthly Review*, owned and conducted by Griffiths. Something said by Goldsmith led to further consideration, and the usher left the school to board and lodge with the bookseller, to have a small regular salary, and to devote himself to the *Monthly Review*.

The history of literature at this time in England gives much space necessarily to the bookseller. In the transition period of authorship, this middleman occupied a position of power and authority not since accorded to him; it was a singular relation which the drudging author held to his employer, and Goldsmith from this time forward was scarcely ever free from a dependence upon the autocrats of the book trade. He entered the profession of literature as upon something which was a little more profitable and certainly more agreeable than the occupation of an usher in a boarding-school, or the profession of a doctor without paying clients. A profession which now dignifies its members was then without respect socially, and attended by all the meanness which springs from a false position. The rich and powerful in government looked upon it as appointed only to serve the ends of the ambitious, and the poor author had to struggle to maintain his independence of nature. The men who could sell their talents and their self-respect for gold and place jostled roughly their nobler comrades who served literature faithfully in poverty, and it was only now and then that the fickle breath of popular favor wafted some author's book into warmer waters. So crowding was this Grub Street life that Goldsmith sought release from it in a vain attempt after a government appointment as medical officer at Coromandel. He was driven back into the galleys from which he was striving to escape, yet out of this life there began to issue the true products of his

genius. He brooded over his own and his fellows' condition. Something within him made protest against the ignoble state of literature, and he wrote the first book which gave him a name, — *An Enquiry into the Present State of Polite Learning in Europe.* The subject was wrung from his fortunes, but the style was the music which he had never failed to hear from boyhood. Style, bred of no special study at Trinity College, nor too closely allied with learning, but a gift of nature, guarded well and cherished by the varying fortune which was moulding his mind in the secret fashion that makes a genuine surprise when discovered: this was seen in his book, and justified his place in the great profession of authorship. There is in Goldsmith's life, as in Andersen's, and in that of many a man of genius, the sad, sweet story of the Ugly Duckling. Pecked at and scorned by meaner associates, conscious of disadvantages and of inferiority in inferior things, a divine ray of hope and longing never left him; and when at last he gave outward expression to the genius in him, he found himself amongst his true fellows, recognized by men of genius as their associate. From this time forward Goldsmith knew his place and took it. He was thirty-one years of age, and in the remainder of his life he wrote his essays in *The Bee* and *The Citizen of the World; The Vicar of Wakefield, The Traveller, The Deserted Village,* his shorter poems, and the two comedies, *A Good-Natured Man,* and *She Stoops to Conquer.* In quantity not a large showing, but glistening with that pure fancy and happy temper which are among the choicest gifts of literature to a tired world. These are his works which give him his place in literature, but during the time when they were composed he was constantly at work upon tasks. He wrote his histories of England and Rome, and his *Animated Nature,* which, despite its unscientific cast, is a storehouse of delightful reading; and he wrote reviews, essays, prefaces, translations, and the like, quite beyond record.

Yet all this time he was in debt. He did not want because his work was ill paid or he was not industrious, but because his money slipped through his fingers, too volatile to hold it fast. Some of it went upon his back in the odd finery which has stuck to his reputation, but a large share went to the poor and miserable. Look at the poor man lying dead in his solitary chamber. "The staircase of Birch Court is said to have been filled with mourners, the reverse of domestic: women without a home, without domesticity of any kind, with no friend but him they had come to weep for, outcasts of that great, solitary, wicked city, to whom he had never forgotten to be kind and charitable." [1]

[1] Forster's *The Life and Times of Oliver Goldsmith*, ii. 467.

THE DESERTED VILLAGE.

INTRODUCTORY NOTE.

The Deserted Village was not Goldsmith's first considerable poem; that was *The Traveller*, published five or six years earlier; but it is the production which has endeared him most to readers, and it is in form and content one of the most melodious and at the same time thoughtful poems in the English language. Its foundations are laid deep in human nature, for it is at once the reflection of a man upon the beginning of his life, and the return in thought of one who has seen much of the world to those simple delights which are most elemental, least dependent upon the conventions of complex society. The poem is, besides, the contribution of an earnest thinker toward the solution of great national and social problems. Goldsmith had already shown in *The Traveller* not only that he was a clear-sighted observer of scenes in various lands and an interpreter of national characteristics, but that his mind had been at work on the great question of what constitutes the real prosperity of nations. In this poem he returns to the subject and makes his thought still more luminous by drawing a contrast between two separate conditions in the same nation, rather than instituting a comparison among several nations.

Never was the truth of literary art, that the greatest success is attained when form and content are inseparably joined, better exemplified than in *The Deserted Village*. Here is serious thought, but it is presented in such exquisite language, it is illustrated by such a series of charming pictures, that one scarcely perceives at first the solidity of

the structure of the poem. A great contemporary of Goldsmith's, Dr. Samuel Johnson, wrote a sonorous and thoughtful poem called *The Vanity of Human Wishes*, but though it was greatly and justly praised at the time, it has failed to fasten itself on the affection of readers for lack of that translucent beauty of form which has preserved *The Deserted Village* and *The Traveller*.

For Goldsmith was preëminently a poet; in his travels he saw into the soul of things; in his reflection he penetrated beneath the surface; and in his expression, both as regards words, phrases, and construction, he had the intuitive sense which chose the right word, gave music to his phrase, and made the whole poem a work of art. This poem, therefore, like any great imaginative piece, must not be examined too closely for an identity with prosaic fact. There is a likeness, unquestionably, between Sweet Auburn and Lissoy, the village where Goldsmith passed his childhood; the portrait of the village preacher might readily be taken for a sketch either of Goldsmith's father or his brother Henry; enthusiastic investigators even give the actual name of the

> "wretched matron, forced in age, for bread,
> To strip the brook with mantling cresses spread;"

but one must never forget, if he would enter most completely into the poet's way of looking at life, that all these facts of experience are transmuted into vivid images, creations of the poet's mind out of material afforded him by memory and observation.

The reader of the poem, as well as of Goldsmith's verse in general, if he is unfamiliar with any other than nineteenth-century poetry, will very likely be puzzled by the use of words in senses unfamiliar. Some of these uses are pointed out in the notes, but many more will be learned by recourse to a good dictionary. Next to a reading of the poem for delight comes the scrutiny of the language, and the reader is advised to look closely at the words, since in

many instances an apparent meaning will be found to be more modern; the real meaning to be an historical one, familiar to Goldsmith, but antiquated now. Indeed, in some respects Goldsmith's language is more likely to be misinterpreted than Shakespeare's.

THE DESERTED VILLAGE.

SWEET Auburn! loveliest village of the plain,
Where health and plenty cheer'd the laboring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering blooms delay'd;
Dear lovely bowers of innocence and ease,
Seats of my youth, when every sport could please,
How often have I loiter'd o'er thy green,
Where humble happiness endear'd each scene!
How often have I paus'd on every charm,
The shelter'd cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topt the neighboring hill,
The hawthorn bush with seats beneath the shade,
For talking age and whispering lovers made!
How often have I blest the coming day,
When toil remitting lent its turn to play,
And all the village train, from labor free,
Led up their sports beneath the spreading tree;
While many a pastime circled in the shade,
The young contending as the old survey'd;

4. *Parting*, i. e., departing, much as we use the phrase "to part with." Here summer parts with us.

12. *Decent.* Following its Latin origin, the word was most commonly used in the eighteenth century in its sense of becoming, fit.

19. *Circled.* See an equivalent phrase in line 22.

And many a gambol frolick'd o'er the ground,
And sleights of art and feats of strength went round;
And still, as each repeated pleasure tir'd,
Succeeding sports the mirthful band inspir'd;
The dancing pair that simply sought renown,
By holding out, to tire each other down;
The swain mistrustless of his smutted face,
While secret laughter titter'd round the place;
The bashful virgin's sidelong looks of love,
The matron's glance that would those looks reprove:
These were thy charms, sweet village! sports like these,
With sweet succession, taught e'en toil to please;
These round thy bowers their cheerful influence shed,
These were thy charms, — but all these charms are fled.

Sweet smiling village, loveliest of the lawn!
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bowers the tyrant's hand is seen,
And desolation saddens all thy green:
One only master grasps the whole domain,
And half a tillage stints thy smiling plain.
No more thy glassy brook reflects the day,
But chok'd with sedges works its weedy way;

27. The rude sports of the village no doubt survive in English country life; any one who reads the chapter *A London Suburb* in Hawthorne's *Our Old Home* will recognize a likeness between Greenwich Fair as Hawthorne saw it and the Sweet Auburn of Goldsmith's recollection. And American readers could supply from boyish pranks the explanation of

"The swain mistrustless of his smutted face."

Along thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert-walks the lapwing flies,
And tires their echoes with unvaried cries.
Sunk are thy bowers in shapeless ruin all,
And the long grass o'ertops the mouldering wall;
And, trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land.

Ill fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay;
Princes and lords may flourish, or may fade:
A breath can make them, as a breath has made:
But a bold peasantry, their country's pride,
When once destroy'd, can never be supplied.

A time there was, ere England's griefs began,
When every rood of ground maintain'd its man;
For him light labor spread her wholesome store,
Just gave what life requir'd, but gave no more;
His best companions, innocence and health;
And his best riches, ignorance of wealth.

But times are alter'd; trade's unfeeling train
Usurp the land, and dispossess the swain;

44. In his *Animated Nature*, which is a book of descriptive natural history, Goldsmith uses the same term to characterize the bittern. "Of all these sounds," he says, "there is none so dismally hollow as the booming of the bittern. . . . I remember in the place where I was a boy, with what terror this bird's note affected the whole village."

52. Goldsmith wrote earnestly and at some length on this theme in the nineteenth chapter of *The Vicar of Wakefield*.

63. The plural idea in *train* was uppermost in Goldsmith's mind, so that he uses the plural form in the verbs in the next line.

Along the lawn, where scatter'd hamlets rose,
Unwieldy wealth and cumbrous pomp repose;
And every want to opulence allied,
And every pang that folly pays to pride.
Those gentle hours that plenty bade to bloom,
Those calm desires that ask'd but little room,
Those healthful sports that grac'd the peaceful scene,
Liv'd in each look, and brighten'd all the green:
These, far departing, seek a kinder shore,
And rural mirth and manners are no more.

Sweet Auburn! parent of the blissful hour,
Thy glades forlorn confess the tyrant's power.
Here, as I take my solitary rounds
Amidst thy tangling walks and ruin'd grounds,
And, many a year elaps'd, return to view
Where once the cottage stood, the hawthorn grew,
Remembrance wakes, with all her busy train,
Swells at my breast, and turns the past to pain.

In all my wanderings round this world of care,
In all my griefs — and God has given my share —
I still had hopes, my latest hours to crown,
Amidst these humble bowers to lay me down;
To husband out life's taper at the close,
And keep the flame from wasting by repose;
I still had hopes — for pride attends us still —
Amidst the swains to show my book-learn'd skill,
Around my fire an evening group to draw,
And tell of all I felt, and all I saw;
And, as a hare, whom hounds and horns pursue,

74. *Manners* has here the meaning of customs rather than behavior.

Pants to the place from whence at first she flew,
I still had hopes, my long vexations past,
Here to return, — and die at home at last.

O blest retirement! friend to life's decline,
Retreat from care, that never must be mine,
How blest is he who crowns in shades like these
A youth of labor with an age of ease;
Who quits a world where strong temptations try,
And, since 't is hard to combat, learns to fly!
For him no wretches, born to work and weep,
Explore the mine, or tempt the dangerous deep;
No surly porter stands in guilty state,
To spurn imploring famine from the gate:
But on he moves to meet his latter end,
Angels around befriending virtue's friend;
Bends to the grave with unperceiv'd decay,
While resignation gently slopes the way;
And, all his prospects brightening to the last,
His heaven commences ere the world be past.

Sweet was the sound, when oft at evening's close
Up yonder hill the village murmur rose.
There, as I pass'd with careless steps and slow,
The mingling notes came soften'd from below:
The swain responsive as the milkmaid sung,
The sober herd that low'd to meet their young;
The noisy geese that gabbled o'er the pool;
The playful children just let loose from school;

101. Goldsmith, writing one may say almost as a journalist, gave little heed to possible repetitions of his phrases, and in *The Bee* he wrote: "By struggling with misfortunes, we are sure to receive some wound in the conflict: the only method to come off victorious is by running away."

The watch-dog's voice that bay'd the whispering wind,
And the loud laugh that spoke the vacant mind:
These all in sweet confusion sought the shade,
And fill'd each pause the nightingale had made.
But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown footway tread,
But all the bloomy flush of life is fled.
All but yon widow'd, solitary thing,
That feebly bends beside the plashy spring;
She, wretched matron, — forc'd in age, for bread,
To strip the brook with mantling cresses spread,
To pick her wintry fagot from the thorn,
To seek her nightly shed, and weep till morn —
She only left of all the harmless train,
The sad historian of the pensive plain.

Near yonder copse, where once the garden smil'd,
And still where many a garden flower grows wild,
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
And passing rich with forty pounds a year.

121. "I had rather be a dog, and bay the moon, than such a Roman." — Shakespeare, *Julius Cæsar*, Act iv. Scene iii. l. 27.

124. Again in his *Animated Nature*, Goldsmith says: "The nightingale's pausing song would be the proper epithet for this bird's music."

141. One needs but to read Goldsmith's dedication of *The Traveller* to see how closely he copied from life in drawing this portrait of the village preacher. Goldsmith's use of "passing" is as Shakespeare's

> "She swore, in faith, 't was strange, 't was passing strange."
> Othello, Act I. Scene iii. l. 160.

Remote from towns he ran his godly race,
Nor e'er had chang'd, nor wish'd to change, his place;
Unpractis'd he to fawn, or seek for power,
By doctrines fashion'd to the varying hour;
Far other aims his heart had learn'd to prize,
More skill'd to raise the wretched than to rise.
His house was known to all the vagrant train,
He chid their wanderings, but reliev'd their pain;
The long-remember'd beggar was his guest,
Whose beard descending swept his aged breast;
The ruin'd spendthrift, now no longer proud,
Claim'd kindred there, and had his claims allow'd;
The broken soldier, kindly bade to stay,
Sate by his fire, and talk'd the night away;
Wept o'er his wounds, or, tales of sorrow done,
Shoulder'd his crutch, and shew'd how fields were won.
Pleas'd with his guests, the good man learn'd to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began.

Thus to relieve the wretched was his pride,
And e'en his failings lean'd to virtue's side:
But in his duty prompt at every call,
He watch'd and wept, he pray'd and felt for all.
And as a bird each fond endearment tries
To tempt its new-fledg'd offspring to the skies,
He tried each art, reprov'd each dull delay,
Allur'd to brighter worlds, and led the way.

Beside the bed where parting life was laid,
And sorrow, guilt, and pain, by turns dismay'd,

171. See note on line 4.

The reverend champion stood. At his control,
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whisper'd praise.

At church, with meek and unaffected grace,
His looks adorn'd the venerable place;
Truth from his lips prevail'd with double sway,
And fools, who came to scoff, remain'd to pray.
The service past, around the pious man,
With steady zeal, each honest rustic ran;
Even children follow'd, with endearing wile,
And pluck'd his gown, to share the good man's smile.
His ready smile a parent's warmth exprest,
Their welfare pleas'd him, and their cares distrest;
To them his heart, his love, his griefs, were given,
But all his serious thoughts had rest in heaven:
As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

Beside yon straggling fence that skirts the way
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school.
A man severe he was, and stern to view;
I knew him well, and every truant knew:
Well had the boding tremblers learn'd to trace
The day's disasters in his morning face;
Full well they laugh'd, with counterfeited glee,
At all his jokes, for many a joke had he;

Full well the busy whisper, circling round,
Convey'd the dismal tidings when he frown'd.
Yet he was kind, or, if severe in aught,
The love he bore to learning was in fault.
The village all declar'd how much he knew;
'T was certain he could write, and cipher too;
Lands he could measure, terms and tides presage,
And even the story ran that he could gauge;
In arguing, too, the parson own'd his skill,
For even though vanquish'd he could argue still;
While words of learned length and thundering sound
Amaz'd the gazing rustics rang'd around;
And still they gaz'd, and still the wonder grew
That one small head could carry all he knew.

But past is all his fame. The very spot,
Where many a time he triumph'd, is forgot.
Near yonder thorn, that lifts its head on high,
Where once the sign-post caught the passing eye,
Low lies that house where nut-brown draughts inspir'd,
Where gray-beard mirth and smiling toil retir'd,
Where village statesmen talk'd with looks profound,
And news much older than their ale went round.
Imagination fondly stoops to trace

209. The *terms* were sessions of law courts and universities. The *tides* were times and seasons, especially in the ecclesiastical year. He could tell when Eastertide, for instance, would come.

210. A gauger is in some places a sworn officer, whose duty it is to measure the contents of hogsheads, barrels, or casks.

The parlor splendors of that festive place:
The whitewash'd wall, the nicely sanded floor,
The varnish'd clock that click'd behind the door;
The chest contriv'd a double debt to pay,
A bed by night, a chest of drawers by day;
The pictures plac'd for ornament and use,
The twelve good rules, the royal game of goose;
The hearth, except when winter chill'd the day,
With aspen boughs, and flowers, and fennel gay,
While broken teacups, wisely kept for show,
Rang'd o'er the chimney, glisten'd in a row.

Vain, transitory splendors! could not all
Reprieve the tottering mansion from its fall?
Obscure it sinks, nor shall it more impart
An hour's importance to the poor man's heart.
Thither no more the peasant shall repair
To sweet oblivion of his daily care;
No more the farmer's news, the barber's tale,
No more the woodman's ballad shall prevail;
No more the smith his dusky brow shall clear,
Relax his ponderous strength, and lean to hear;
The host himself no longer shall be found
Careful to see the mantling bliss go round;

226–236. The first form of this description will be found in the verses given later, page 88.

232. The twelve rules ascribed to Charles I. were: 1. Urge no healths. 2. Profane no divine ordinances. 3. Touch no state matters. 4. Reveal no secrets. 5. Pick no quarrels. 6. Make no companions. 7. Maintain no ill opinions. 8. Keep no bad company. 9. Encourage no vice. 10. Make no long meal. 11. Repeat no grievances. 12. Lay no wagers. The royal game of goose was a species of checkers.

244. *Woodman's;* that is, a man versed in woodcraft, as a hunter, not necessarily a wood-chopper.

Nor the coy maid, half willing to be prest,
Shall kiss the cup to pass it to the rest.

Yes! let the rich deride, the proud disdain,
These simple blessings of the lowly train;
To me more dear, congenial to my heart,
One native charm, than all the gloss of art.
Spontaneous joys, where nature has its play,
The soul adopts, and owns their first-born sway;
Lightly they frolic o'er the vacant mind,
Unenvied, unmolested, unconfin'd.
But the long pomp, the midnight masquerade,
With all the freaks of wanton wealth array'd, —
In these, ere triflers half their wish obtain,
The toiling pleasure sickens into pain;
And even while fashion's brightest arts decoy,
The heart, distrusting, ask if this be joy.

Ye friends to truth, ye statesmen, who survey
The rich man's joys increase, the poor's decay,
'T is yours to judge how wide the limits stand
Between a splendid and a happy land.
Proud swells the tide with loads of freighted ore,
And shouting Folly hails them from her shore;
Hoards e'en beyond the miser's wish abound,
And rich men flock from all the world around.

250. To *kiss the cup* was to touch it with the lips before passing. Ben Jonson's well-known verses to Celia begin: —

"Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I 'll not look for wine."

268. Goldsmith says a similar thing in the *Citizen of the World*, when he makes the sententious remark: "There is a wide difference between a conquering and a flourishing empire."

Yet count our gains: this wealth is but a name,
That leaves our useful products still the same.
Not so the loss. The man of wealth and pride
Takes up a space that many poor supplied;
Space for his lake, his park's extended bounds,
Space for his horses, equipage, and hounds:
The robe that wraps his limbs in silken sloth
Has robb'd the neighboring fields of half their growth;
His seat, where solitary sports are seen,
Indignant spurns the cottage from the green;
Around the world each needful product flies,
For all the luxuries the world supplies.
While thus the land, adorn'd for pleasure, all
In barren splendor feebly waits the fall.

As some fair female, unadorn'd and plain,
Secure to please while youth confirms her reign,
Slights every borrow'd charm that dress supplies,
Nor shares with art the triumph of her eyes;
But when those charms are past, for charms are frail,
When time advances, and when lovers fail,
She then shines forth, solicitous to bless,
In all the glaring impotence of dress:
Thus fares the land, by luxury betray'd,
In nature's simplest charms at first array'd;
But, verging to decline, its splendors rise,
Its vistas strike, its palaces surprise;
While, scourged by famine from the smiling land,
The mournful peasant leads his humble band;
And while he sinks, without one arm to save,
The country blooms — a garden and a grave.

287. The use of "female" for "woman" was common as late as Walter Scott.

Where then, ah! where shall poverty reside,
To 'scape the pressure of contiguous pride?
If to some common's fenceless limits stray'd,
He drives his flock to pick the scanty blade,
Those fenceless fields the sons of wealth divide,
And even the bare-worn common is denied.
If to the city sped, what waits him there?
To see profusion that he must not share;
To see ten thousand baneful arts combin'd,
To pamper luxury, and thin mankind;
To see those joys the sons of pleasure know
Extorted from his fellow-creature's woe.
Here, while the courtier glitters in brocade,
There the pale artist plies the sickly trade;
Here, while the proud their long-drawn pomps display,
There the black gibbet glooms beside the way.
The dome where Pleasure holds her midnight reign,
Here, richly deck'd, admits the gorgeous train;
Tumultuous grandeur crowds the blazing square,
The rattling chariots clash, the torches glare.
Sure scenes like these no troubles e'er annoy!
Sure these denote one universal joy!

305. If to some common's fenceless limits [having] strayed.

309. If to the city [he has] sped.

316. *Artist* was applied to those engaged in the useful and mechanic arts in Goldsmith's time.

319. When Coleridge wrote,

> "In Xanadu did Kubla Khan
> A stately pleasure-dome decree,"

he, too, like Goldsmith, was using a word not in what we regard as its technical sense, but as expressing a certain splendor of building.

322. Even now in the thick November fogs of London, link-boys, or boys with torches, point the way. Before the introduction of street lamps, such aids were common whenever the gentry would move about after night-fall.

Are these thy serious thoughts? Ah! turn thine eyes
Where the poor houseless shivering female lies.
She once, perhaps, in village plenty blest,
Has wept at tales of innocence distrest;
Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn;
Now lost to all — her friends, her virtue fled —
Near her betrayer's door she lays her head,
And, pinch'd with cold, and shrinking from the shower,
With heavy heart deplores that luckless hour,
When idly first, ambitious of the town,
She left her wheel, and robes of country brown.

Do thine, sweet Auburn, thine, the loveliest train,
Do thy fair tribes participate her pain?
Even now, perhaps, by cold and hunger led,
At proud men's doors they ask a little bread.

Ah, no! To distant climes, a dreary scene,
Where half the convex world intrudes between,
Through torrid tracts with fainting steps they go,

326. In his *Citizen of the World* Goldsmith has said: "These poor shivering females have once seen happier days, and been flattered into beauty. . . . Perhaps now lying at the doors of their betrayers, they sue to wretches whose hearts are insensible."

336. Her [spinning] wheel.

343–358. Goldsmith, like Englishmen of a later day, was a little hazy in his notion of what the wilderness of America contained. He wrote not long after Oglethorpe was giving relief to many poor and distressed debtors, by welcoming them to his colony of Georgia. The Altama is better known as the Altamaha, but a certain poetic liberty attaches to the description in general.

Where wild Altama murmurs to their woe.
Far different there from all that charm'd before,
The various terrors of that horrid shore:
Those blazing suns that dart a downward ray,
And fiercely shed intolerable day;
Those matted woods where birds forget to sing,
But silent bats in drowsy clusters cling;
Those pois'nous fields with rank luxuriance crown'd,
Where the dark scorpion gathers death around;
Where at each step the stranger fears to wake
The rattling terrors of the vengeful snake;
Where crouching tigers wait their hapless prey
And savage men more murderous still than they;
While oft in whirls the mad tornado flies,
Mingling the ravag'd landscape with the skies.
Far different these from every former scene,
The cooling brook, the grassy-vested green,
The breezy covert of the warbling grove,
That only shelter'd thefts of harmless love.

Good Heaven! what sorrows gloom'd that parting day
That call'd them from their native walks away;
When the poor exiles, every pleasure past,
Hung round the bowers, and fondly look'd their last,
And took a long farewell, and wish'd in vain
For seats like these beyond the western main;
And, shuddering still to face the distant deep,
Return'd and wept, and still return'd to weep!
The good old sire the first prepar'd to go

368. It was a common phrase in the earlier colonial days to say of colonists that they "sate" in a particular region.

To new-found worlds, and wept for others' woe;
But for himself, in conscious virtue brave,
He only wish'd for worlds beyond the grave.

His lovely daughter, lovelier in her tears,
The fond companion of his helpless years,
Silent went next, neglectful of her charms,
And left a lover's for a father's arms.
With louder plaints the mother spoke her woes,
And bless'd the cot where every pleasure rose;
And kiss'd her thoughtless babes with many a tear
And clasp'd them close, in sorrow doubly dear;
Whilst her fond husband strove to lend relief
In all the silent manliness of grief.

O Luxury! thou curst by Heaven's decree,
How ill exchang'd are things like these for thee!
How do thy potions, with insidious joy,
Diffuse their pleasures only to destroy!
Kingdoms by thee, to sickly greatness grown,
Boast of a florid vigor not their own.
At every draught more large and large they grow,
A bloated mass of rank, unwieldy woe;
Till sapp'd their strength, and every part unsound,
Down, down they sink, and spread a ruin round.

Even now the devastation is begun,
And half the business of destruction done;
Even now, methinks, as pondering here I stand,
I see the rural Virtues leave the land.

398. Here begins a sort of vision in which Goldsmith pictures such an emigrant band leaving England for America.

Where wild Altama murmurs to their woe.
Far different there from all that charm'd before,
The various terrors of that horrid shore:
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398. Here begins a sort of vision in which Goldsmith pictures such an emigrant band leaving England for America.

Down where yon anchoring vessel spreads the sail,
That idly waiting flaps with every gale,
Downward they move, a melancholy band,
Pass from the shore, and darken all the strand.
Contented Toil, and hospitable Care,
And kind connubial Tenderness, are there;
And Piety with wishes plac'd above,
And steady Loyalty, and faithful Love.
And thou, sweet Poetry, thou loveliest maid,
Still first to fly where sensual joys invade;
Unfit, in these degenerate times of shame,
To catch the heart, or strike for honest fame;
Dear charming nymph, neglected and decried,
My shame in crowds, my solitary pride;
Thou source of all my bliss and all my woe,
That found'st me poor at first, and keep'st me so;
Thou guide, by which the nobler arts excel,
Thou nurse of every virtue, fare thee well!
Farewell! and oh! where'er thy voice be tried,
On Torno's cliffs, or Pambamarca's side,
Whether where equinoctial fervors glow,
Or winter wraps the polar world in snow,
Still let thy voice, prevailing over time,
Redress the rigors of the inclement clime;
Aid slighted truth with thy persuasive strain;
Teach erring man to spurn the rage of gain;
Teach him, that states of native strength possest,

407. One is reminded of Bishop Berkeley's lines,

> "Religion stands a-tiptoe on the strand
> Waiting to pass to the American land."

409. *Unfit*, unsuited.

418. The river Tornea or Torneo falls into the Gulf of Bothnia. Pambamarca is given by Peter Cunningham as a mountain near Quito.

Though very poor, may still be very blest;
That trade's proud empire hastes to swift decay,
As ocean sweeps the labor'd mole away;
While self-dependent power can time defy,
As rocks resist the billows and the sky.

427–430. "Dr. Johnson favored me at the same time by marking the lines which he furnished to Goldsmith's *Deserted Village*, which are only the last four."—BOSWELL.

SIR ROGER DE COVERLEY PAPERS.

INTRODUCTION.

The Spectator was a folio sheet which appeared in London on the first day of March, 1710–11,[1] was issued daily until December 6, 1712, when it was discontinued for a year and a half, resumed June 18, 1714, and then issued three times a week until December 20 of the same year, when it ceased altogether. A daily paper, it resembled the modern daily paper only in having advertisements on the same sheet, but these were few and unobtrusive. It was in effect far more comparable with the modern magazine, for it left news and politics and trade to the general newspaper, which was then beginning to assert itself, and occupied itself with criticism on books, comments on fashions and manners, and, what interests us most, attempts at character drawing and portraits of typical personages.

The Spectator is chief among the papers of its class which occupied the central position in literature in the eighteenth century, and it holds its high place because it was almost wholly the work of the two best writers of English at that time, Joseph Addison and Sir Richard Steele. Both of these men were artists in letters, but they had also that wholesome view of life which forbade them to treat men and manners merely as playthings for the

[1] In the former half of the eighteenth century it was still common to treat the 25th of March as New Year's Day. In order, therefore, to indicate the precise year of the days between January 1 and March 25, it was customary to write the double year date as 1710–11, or 171⅟, meaning 1710, if the reader observed March 25 as New Year's Day; 1711 if he observed January 1.

Jos. Addison

imagination. The essay was the form of literature which they found most available, for it was the nearest artistic reproduction of social intercourse, and the London of the early part of the eighteenth century was the London of coffee-houses, of court manners extending into the multitude of families which allied themselves with the two great parties in English politics, and the London of a commercial class rising into dignity and power.

In the essay as Addison and Steele perfected it lay as yet undeveloped the modern novel. The romance was a form of literature recognized and accepted, and when the writers of these essays feigned narratives of distressed or inquiring damsels, they often gave them names out of the romances, as Annabella, Eucratia, Amaryllis, Leonora, and the like. But they fell, also, into the way of calling the fictitious figures Patience Giddy, Thomas Trusty, Sam Hopewell, and similar homely names, and at every stroke came nearer, also, to the familiar forms of actual life. It is apparent that the popularity of *The Spectator* from the first was due largely to the reality with which its authors invested the characters whom they impersonated. As soon as the Spectator himself had drawn his own portrait, he enlisted the interest and attention of a compact society of readers in London who loved gossip and social intercourse and were delighted to see their taste thus reflected in graceful literature. And when the next day this new paper proceeded to sketch a group of individual men, making them, after the fashion of the day, a club, the possibilities which lay in this reproduction, as in a mirror, of contemporaneous society, were so great that men and women everywhere received with enthusiasm this new creation in letters, and the projectors of the paper were inspirited by their instantaneous success.

It cannot be said that either Addison or Steele perceived the full force of what they had done. Their main interest was still in criticism of life, and the figures they so deftly

manipulated were rather agreeable reliefs, and even occasional mouthpieces of sentiment, than living persons whose fortunes were of the utmost importance. Still, there these creations were, and from time to time the artists who fashioned them revived them for their delight and added one touch of nature after another. The central figure was that of Sir Roger de Coverley, and the instinct of the artist led Addison with Steele's fine assistance to extend the fullest treatment upon the knight in his country home, rather than in the town.

The papers that follow are a few out of the thirty or forty in which Sir Roger's name appears.

SIR ROGER DE COVERLEY.

THE SPECTATOR'S ACCOUNT OF HIMSELF.

Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat.[1]
HORACE, *Ars Poetica*, 143, 144.

I HAVE observed that a reader seldom peruses a book with pleasure 'till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author.[2] To gratify this curiosity, which is so natural to a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in

1. His thought it is, not smoke from flame,
But out of smoke a steadfast light to bring,
That in the light bright wonders he may frame.

2. In his *Notes on Walter Savage Landor*, De Quincey (iv. 407), commenting on this passage, says: "No reader cares about an author's person before reading his book; it is after reading it, and supposing the book to reveal something of the writer's moral nature, as modifying his intellect; it is for his fun, his fancy, his sadness, possibly his craziness, that any reader cares about seeing the author in person. Afflicted with the very satyriasis of curiosity, no man ever wished to see the author of a *Ready Reckoner*, or of the *Agistment Tithe*, or on the *Present Deplorable Dry Rot in Potatoes*."

them of the several[1] persons that are engaged in this work. As the chief trouble of compiling, digesting, and correcting, will fall to my share, I must do myself the justice to open the work with my own history.[2]

I was born to a small hereditary estate, which, according to the tradition of the village where it lies, was bounded by the same hedges and ditches in William the Conqueror's time that it is at present, and has been delivered down from father to son whole and entire,[3] without the loss or acquisition of a single field or meadow, during the space of six hundred years. There runs a story in the family, that [before I was born] my mother dreamt that she was [to bring forth] a judge; whether this might proceed from a lawsuit which was then depending in the family, or my father's being a justice of the peace, I cannot determine; for I am not so vain as to think it presaged any dignity that I should arrive at in my future life, though that was the interpretation which the neighborhood put upon it. The gravity of my behavior at my very first appearance in the world seemed to favor my mother's dream: for, as she has often told me, I threw away my rattle before I was two months old, and would not make use of my coral till they had taken away the bells from it.

1. Note that *several* is used in its specific meaning not of many, but of separate persons.

2. Addison is of course constructing an imaginary character and giving him a consistent history, but as Macaulay remarks in his essay on *The Life and Writings of Addison*, "It is not easy to doubt that the portrait was meant to be in some features a likeness of the painter." Especially may this be said of the humorously exaggerated characteristic of shyness.

3. *Whole*, with all its divisions; *entire*, with each division perfect.

As for the rest of my infancy, there being nothing in it remarkable, I shall pass it over in silence. I find, that, during my nonage, I had the reputation of a very sullen youth, but was always a favorite of my schoolmaster, who used to say, *that my parts were solid, and would wear well.* I had not been long at the University, before I distinguished myself by a most profound silence; for, during the space of eight years, excepting in the public exercises of the college, I scarce uttered the quantity of an hundred words; and indeed do not remember that I ever spoke three sentences together in my whole life. Whilst I was in this learned body, I applied myself with so much diligence to my studies, that there are very few celebrated books, either in the learned or modern tongues, which I am not acquainted with.

Upon the death of my father, I was resolved to travel into foreign countries, and therefore left the University with the character of an odd unaccountable fellow, that had a great deal of learning, if I would but show it. An insatiable thirst after knowledge carried me into all the countries of Europe in which there was anything new or strange to be seen; nay, to such a degree was my curiosity raised, that having read the controversies[1] of some great men concerning the antiquities of Egypt, I made a voyage to Grand Cairo, on purpose to take the measure of a pyramid: and, as soon as I had set myself right in that particular, returned to my native country with great satisfaction.

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imagination. The essay was the form of literature which they found most available, for it was the nearest artistic reproduction of social intercourse, and the London of the early part of the eighteenth century was the London of coffee-houses, of court manners extending into the multitude of families which allied themselves with the two great parties in English politics, and the London of a commercial class rising into dignity and power.

In the essay as Addison and Steele perfected it lay as yet undeveloped the modern novel. The romance was a form of literature recognized and accepted, and when the writers of these essays feigned narratives of distressed or inquiring damsels, they often gave them names out of the romances, as Annabella, Eucratia, Amaryllis, Leonora, and the like. But they fell, also, into the way of calling the fictitious figures Patience Giddy, Thomas Trusty, Sam Hopewell, and similar homely names, and at every stroke came nearer, also, to the familiar forms of actual life. It is apparent that the popularity of *The Spectator* from the first was due largely to the reality with which its authors invested the characters whom they impersonated. As soon as the Spectator himself had drawn his own portrait, he enlisted the interest and attention of a compact society of readers in London who loved gossip and social intercourse and were delighted to see their taste thus reflected in graceful literature. And when the next day this new paper proceeded to sketch a group of individual men, making them, after the fashion of the day, a club, the possibilities which lay in this reproduction, as in a mirror, of contemporaneous society, were so great that men and women everywhere received with enthusiasm this new creation in letters, and the projectors of the paper were inspirited by their instantaneous success.

It cannot be said that either Addison or Steele perceived the full force of what they had done. Their main interest was still in criticism of life, and the figures they so deftly

manipulated were rather agreeable reliefs, and even occasional mouthpieces of sentiment, than living persons whose fortunes were of the utmost importance. Still, there these creations were, and from time to time the artists who fashioned them revived them for their delight and added one touch of nature after another. The central figure was that of Sir Roger de Coverley, and the instinct of the artist led Addison with Steele's fine assistance to extend the fullest treatment upon the knight in his country home, rather than in the town.

The papers that follow are a few out of the thirty or forty in which Sir Roger's name appears.

SIR ROGER DE COVERLEY.

THE SPECTATOR'S ACCOUNT OF HIMSELF.

Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat.[1]
HORACE, *Ars Poetica*, 143, 144.

I HAVE observed that a reader seldom peruses a book with pleasure 'till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author.[2] To gratify this curiosity, which is so natural to a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in

1. His thought it is, not smoke from flame,
But out of smoke a steadfast light to bring,
That in the light bright wonders he may frame.

2. In his *Notes on Walter Savage Landor*, De Quincey (iv. 407), commenting on this passage, says: "No reader cares about an author's person before reading his book; it is after reading it, and supposing the book to reveal something of the writer's moral nature, as modifying his intellect; it is for his fun, his fancy, his sadness, possibly his craziness, that any reader cares about seeing the author in person. Afflicted with the very satyriasis of curiosity, no man ever wished to see the author of a *Ready Reckoner*, or of the *Agistment Tithe*, or on the *Present Deplorable Dry Rot in Potatoes*."

them of the several[1] persons that are engaged in this work. As the chief trouble of compiling, digesting, and correcting, will fall to my share, I must do myself the justice to open the work with my own history.[2]

I was born to a small hereditary estate, which, according to the tradition of the village where it lies, was bounded by the same hedges and ditches in William the Conqueror's time that it is at present, and has been delivered down from father to son whole and entire,[3] without the loss or acquisition of a single field or meadow, during the space of six hundred years. There runs a story in the family, that [before I was born] my mother dreamt that she was [to bring forth] a judge; whether this might proceed from a lawsuit which was then depending in the family, or my father's being a justice of the peace, I cannot determine; for I am not so vain as to think it presaged any dignity that I should arrive at in my future life, though that was the interpretation which the neighborhood put upon it. The gravity of my behavior at my very first appearance in the world seemed to favor my mother's dream: for, as she has often told me, I threw away my rattle before I was two months old, and would not make use of my coral till they had taken away the bells from it.

1. Note that *several* is used in its specific meaning not of many, but of separate persons.

2. Addison is of course constructing an imaginary character and giving him a consistent history, but as Macaulay remarks in his essay on *The Life and Writings of Addison*, "It is not easy to doubt that the portrait was meant to be in some features a likeness of the painter." Especially may this be said of the humorously exaggerated characteristic of shyness.

3. *Whole*, with all its divisions; *entire*, with each division perfect.

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The gentleman next in esteem and authority among us is another bachelor, who is a member of the Inner Temple;[3] a man of great probity, wit, and understanding; but he has chosen his place of residence rather to obey the direction of an old humorsome father, than in pursuit of his own inclinations. He was placed there to study the laws of the land, and is the most learned of any of the house in those of the stage. Aristotle and Longinus are much better understood by him than Littleton or Coke.[4] The

1. The notion of *esteemed* as here used supposes a cold approval.

2. The Game Act ably expounded by Sir Roger was probably that of Charles II. which defined what persons were privileged to keep guns and bows and have hunting-grounds; among these were landowners worth at least a hundred pounds a year, and the sons and heirs-apparent of esquires or of persons of higher degree.

3. There were four Inns of Court or societies of lawyers in London at this time, the Inner Temple, the Middle Temple, Lincoln's Inn, and Gray's Inn.

4. Aristotle, who lived three centuries before Christ, and Longinus, who lived three centuries after Christ, were the classic ancient authorities on the criticism of art; Littleton and Coke, the former in the fifteenth, and the latter who was a commen-

father sends up every post questions relating to marriage-articles, leases, and tenures, in the neighborhood; all which questions he agrees with an attorney to answer and take care of in the lump. He is studying the passions themselves, when he should be inquiring into the debates among men which arise from them. He knows the argument of each of the orations of Demosthenes and Tully,[1] but not one case in the reports of our own courts. No one ever took him for a fool, but none, except his intimate friends, know he has a great deal of wit.[2] This turn makes him at once both disinterested and agreeable: as few of his thoughts are drawn from business, they are most of them fit for conversation. His taste of books is a little too just for the age he lives in; he has read all, but approves of very few. His familiarity with the customs, manners, actions, and writings of the ancients makes him a very delicate observer of what occurs to him in the present world. He is an excellent critic, and the time of the play is his hour of business; exactly at five[3] he passes through New Inn,[4] crosses through Russell Court, and takes a turn

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1. Tully was for a long time the familiar mode in which Marcus Tullius Cicero was spoken of in England.

2. It should be remembered that our limitation of the use of this word did not prevail in the time of *The Spectator*, when its more common significance as here was that of intellectual force.

3. In 1663 the theatrical performances began at three in the afternoon. In 1667 the hour was four, and the time was gradually made later. In 1711 the hour was six, dinner having been usually at three or four. The beau of the season after dinner was wont to spend an hour at a coffee-house before the play.

4. There were pleasant walks and gardens attached to New Inn, which was a precinct of Middle Temple.

at Will's till the play begins; he has his shoes rubbed and his periwig powdered at the barber's as you go into the Rose.[1] It is for the good of the audience when he is at a play, for the actors have an ambition to please him.

The person of next consideration is Sir Andrew Freeport,[2] a merchant of great eminence in the city of London, a person of indefatigable industry, strong reason, and great experience. His notions of trade are noble and generous, and (as every rich man has usually some sly way of jesting, which would make no great figure were he not a rich man) he calls the sea the British Common. He is acquainted with commerce in all its parts, and will tell you that it is a stupid and barbarous way to extend dominion by arms; for true power is to be got by arts and industry. He will often argue that if this part of our trade were well cultivated, we should gain from one nation; and if another, from another. I have heard him prove that diligence makes more lasting acquisitions than valor, and that sloth has ruined more nations than the sword. He abounds in several frugal

1. The Rose Tavern in Covent Garden adjoining Drury Lane Theatre was the haunt of dramatic authors.

2. From the character and opinions of Sir Andrew it is not unlikely that in choosing his name Steele and Addison made allusion to the policy then urged to abolish the commercial restrictions of the port of London. Dr. Johnson in his life of Addison says: "To Sir Roger, who as a country gentleman appears to be a Tory, or as it is generally expressed, an adherent to the landed interest, is opposed Sir Andrew Freeport, a new man and a wealthy merchant, zealous for the moneyed interest and a Whig. Of this contrariety of opinions more consequences were at first intended than could be produced when the resolution was taken to exclude party from the paper."

maxims, amongst which the greatest favorite is, "A penny saved is a penny got." A general trader of good sense is pleasanter company than a general scholar; and Sir Andrew having a natural unaffected eloquence, the perspicuity of his discourse gives the same pleasure that wit would in another man. He has made his fortunes himself, and says that England may be richer than other kingdoms by as plain methods as he himself is richer than other men; though at the same time I can say this of him, that there is not a point in the compass but blows home a ship in which he is an owner.

Next to Sir Andrew in the club-room sits Captain Sentry, a gentleman of great courage, good understanding, but invincible modesty. He is one of those that deserve very well, but are very awkward at putting their talents within the observation of such as should take notice of them. He was some years a captain, and behaved himself with great gallantry in several engagements and at several sieges; but having a small estate of his own, and being next heir to Sir Roger,[1] he has quitted a way of life in which no man can rise suitably to his merit who is not something of a courtier as well as a soldier. I have heard him often lament that in a profession where merit is placed in so conspicuous a view, impudence should get the better of modesty. When he has talked to this purpose I never heard him make a sour expression, but frankly confess that he left the world because he was not fit for it. A strict honesty and an even regular behavior are in themselves obstacles to him that must press through crowds, who endeavor

1. In the last of these papers, Captain Sentry is further noted as nephew to Sir Roger.

at the same end with himself, — the favor of a commander. He will, however, in this way of talk excuse generals for not disposing according to men's desert, or inquiring into it: "for," says he, "that great man who has a mind to help me, has as many to break through to come at me, as I have to come at him;" therefore he will conclude, that the man who would make a figure, especially in a military way, must get over all false modesty, and assist his patron against the importunity of other pretenders by a proper assurance in his own vindication. He says it is a civil cowardice to be backward in asserting what you ought to expect, as it is a military fear to be slow in attacking when it is your duty. With this candor does the gentleman speak of himself and others. The same frankness runs through all his conversation. The military part of his life has furnished him with many adventures, in the relation of which he is very agreeable to the company; for he is never overbearing, though accustomed to command men in the utmost degree below him; nor ever too obsequious from a habit of obeying men highly above him.

But that our society may not appear a set of humorists[1] unacquainted with the gallantries and pleasures of the age, we have among us the gallant Will Honeycomb, a gentleman who according to his years should be in the decline of his life, but having ever been very careful of his person, and always had a very easy fortune, time has made but very little impression either by wrinkles on his forehead, or

1. That is, persons who conduct themselves after their own whims rather than by the conventional laws of society. Ben Jonson emphasizes this significance of the word in his plays *Every Man in his Humor* and *Every Man out of his Humor.*

traces in his brain. His person is well turned, and of good height. He is very ready at that sort of discourse with which men usually entertain women. He has all his life dressed very well, and remembers habits[1] as others do men. He can smile when one speaks to him, and laughs easily. He knows the history of every mode, and can inform you from which of the French king's wenches our wives and daughters had this manner of curling their hair, that way of placing their hoods; whose frailty was covered by such a sort of petticoat, and whose vanity to show her foot made that part of the dress so short in such a year; in a word, all his conversation and knowledge has been in the female world. As other men of his age will take notice to you what such a minister said upon such and such an occasion, he will tell you when the Duke of Monmouth[2] danced at court such a woman was then smitten, another was taken with him at the head of his troop in the Park. In all these important relations, he has ever about the same time received a kind glance or a blow of a fan from some celebrated beauty, mother of the present Lord Such-a-one. If you speak of a young commoner that said a lively thing in the House, he starts up: "He has good blood in his veins; Tom Mirabel begot him;[3] the rogue cheated me in that affair: that young fel-

1. That is, dresses and costumes. We retain this use in the compound riding-habit.

2. The handsome, dashing, and favorite son of Charles II. "The queen . . . it seems, was at Windsor at the late St. George's feast there, and the Duke of Monmouth dancing with her with his hat in his hand, the king came in and kissed him, and made him put on his hat, which everybody took notice of." *Pepys's Diary*, April 27, 1663.

3. Mirabel was a favorite name in the comedies of the day.

low's mother used me more like a dog than any woman I ever made advances to." This way of talking of his very much enlivens the conversation among us of a more sedate turn; and I find there is not one of the company, but myself, who rarely speak at all, but speaks of him as of that sort of man who is usually called a well-bred fine gentleman. To conclude his character, where women are not concerned, he is an honest worthy man.

I cannot tell whether I am to account him whom I am next to speak of as one of our company, for he visits us but seldom; but when he does, it adds to every man else a new enjoyment of himself. He is a clergyman, a very philosophic man, of general learning, great sanctity of life, and the most exact good breeding. He has the misfortune to be of a very weak constitution, and consequently cannot accept of such cares and business as preferments in his function would oblige him to; he is therefore among divines what a chamber-counsellor is among lawyers. The probity of his mind, and the integrity of his life, create him followers, as being eloquent or loud advances others. He seldom introduces the subject he speaks upon; but we are so far gone in years, that he observes, when he is among us, an earnestness to have him fall on some divine topic, which he always treats with much authority, as one who has no interests in this world, as one who is hastening to the object of all his wishes, and conceives hope from his decays and infirmities. These are my ordinary companions.

SIR ROGER AT HIS COUNTRY HOUSE.

Hinc tibi copia
Manabit ad plenum, benigno
Ruris honorum opulenta cornu.[1]
HORACE, *Odes*, I. xvii. 14–17.

HAVING often received an invitation from my friend Sir Roger de Coverley[2] to pass away a month with him in the country, I last week accompanied him thither, and am settled with him for some time at his country house, where I intend to form several of my ensuing speculations. Sir Roger, who is very well acquainted with my humor, lets me rise and go to bed when I please, dine at his own table or in my

1. [The Gods are my guardians, the Gods like my piety,
And are pleased with my Muse ;] from their bounty shall flow
For your use all the fruits of the earth to satiety,
All the pleasures that Nature alone can bestow.
John O. Sargent's translation.

2. In *The Spectator* it is four months since the introduction of the figure of Sir Roger, and the papers that intervene scarcely do anything toward filling out the character, so skillfully outlined by Steele. Indeed, of all the persons named in the second paper, Will Honeycomb is by far the most frequently named ; but it must not be inferred that Sir Roger had been out of mind. In the number for April 23d, Addison publishes a paper of Minutes for articles which the Spectator is supposed to have dropped accidentally in a coffee-house. The first memorandum is "Sir Roger de Coverley's Country Seat." He now takes up the character in good earnest, and with occasional help from Steele and Budgell makes it his own.

chamber as I think fit, sit still and say nothing without bidding me be merry. When the gentlemen of the country come to see him, he only shows me at a distance: as I have been walking in his fields I have observed them stealing a sight of me over an hedge,[1] and have heard the Knight desiring them not to let me see them, for that I hated to be stared at.

I am the more at ease in Sir Roger's family, because it consists of sober and staid persons; for, as the Knight is the best master in the world, he seldom changes his servants; and as he is beloved by all about him, his servants never care for leaving him; by this means his domestics are all in years, and grown old with their master. You would take his valet de chambre for his brother, his butler is gray-headed, his groom is one of the gravest men that I have ever seen, and his coachman has the looks of a privy counsellor. You see the goodness of the master even in the old house dog, and in a gray pad that is kept in the stable with great care and tenderness, out of regard to his past services, though he has been useless for several years.

I could not but observe with a great deal of pleasure, the joy that appeared in the countenances of these ancient domestics upon my friend's arrival at his country-seat. Some of them could not refrain from tears at the sight of their old master; every one of them pressed forward to do something for him, and seemed discouraged if they were not employed. At the same time the good old Knight, with the mixture of the father and the master of the family, tempered the inquiries after his own affairs with several kind

1. In Addison's time the distinction had not become fixed which uses *an* only before a vowel or silent *h*.

questions relating to themselves. This humanity and good-nature engages everybody to him, so that when he is pleasant[1] upon any of them, all his family are in good humor, and none so much as the person whom he diverts himself with: on the contrary, if he coughs, or betrays any infirmity of old age, it is easy for a stander-by to observe a secret concern in the looks of all his servants.

My worthy friend has put me under the particular care of his butler, who is a very prudent man, and, as well as the rest of his fellow-servants, wonderfully desirous of pleasing me, because they have often heard their master talk of me as of his particular friend.

My chief companion, when Sir Roger is diverting himself in the woods or the fields, is a very venerable man who is ever with Sir Roger, and has lived at his house in the nature of a chaplain above thirty years. This gentleman is a person of good sense and some learning, of a very regular life and obliging conversation: he heartily loves Sir Roger, and knows that he is very much in the old Knight's esteem, so that he lives in the family rather as a relation than a dependent.[2]

I have observed in several of my papers that my friend Sir Roger, amidst all his good qualities, is something of an humorist; and that his virtues as well as imperfections are, as it were, tinged by a certain extravagance, which makes them particularly

1. This sense of the word survives in the form *pleasantry*.

2. The literature of Addison's time is full of intimations of the inferior position of the country clergy. Fifty years later Goldsmith's *Vicar of Wakefield* gave evidence of the same social condition.

his, and distinguishes them from those of other men. This cast of mind, as it is generally very innocent in itself, so it renders his conversation highly agreeable, and more delightful than the same degree of sense and virtue would appear in their common and ordinary colors. As I was walking with him last night, he asked me how I liked the good man whom I have just now mentioned, and without staying for my answer told me that he was afraid of being insulted with Latin and Greek at his own table, for which reason he desired a particular friend of his at the University to find him out a clergyman rather of plain sense than much learning, of a good aspect, a clear voice, a sociable temper, and, if possible, a man that understood a little of backgammon. My friend, says Sir Roger, found me out this gentleman, who, besides the endowments required of him, is, they tell me, a good scholar, though he does not show it: I have given him the parsonage of the parish; and, because I know his value, have settled upon him a good annuity for life. If he outlives me, he shall find that he was higher in my esteem than perhaps he thinks he is. He has now been with me thirty years, and, though he does not know I have taken notice of it, has never in all that time asked anything of me for himself, though he is every day soliciting me for something in behalf of one or other of my tenants his parishioners. There has not been a lawsuit in the parish since he has lived among them: if any dispute arises they apply themselves to him for the decision; if they do not acquiesce in his judgment, which I think never happened above once or twice at most, they appeal to me. At his first settling with me I made him a present of all the

good sermons which have been printed in English, and only begged of him that every Sunday he would pronounce one of them in the pulpit. Accordingly he has digested them into such a series, that they follow one another naturally, and make a continued system of practical divinity.

As Sir Roger was going on in his story, the gentleman we were talking of came up to us; and upon the Knight's asking him who preached to-morrow (for it was Saturday night) told us the Bishop of St. Asaph[1] in the morning, and Dr. South in the afternoon. He then showed us his list of preachers for the whole year, where I saw with a great deal of pleasure Archbishop Tillotson, Bishop Saunderson, Dr. Barrow, Dr. Calamy, with several living authors who have published discourses of practical divinity. I no sooner saw this venerable man in the pulpit, but I very much approved of my friend's insisting upon the qualifications of a good aspect and a clear voice; for I was so charmed with the gracefulness of his figure and delivery, as well as with the discourses he pronounced, that I think I never passed any time more to my satisfaction. A sermon repeated after this manner is like the composition of a poet in the mouth of a graceful actor.

I could heartily wish that more of our country clergy would follow this example; and, instead of wasting their spirits in laborious compositions of their own, would endeavor after a handsome elocution, and all those other talents that are proper to

1. William Beveridge, who had recently died, and whose sermons had a high popularity. It is possible, however, that Addison had in mind Dr. William Fleetwood who succeeded Beveridge.

enforce what has been penned by greater masters. This would not only be more easy to themselves, but more edifying to the people.

THE COVERLEY HOUSEHOLD.

Æsopo ingentem statuam posuere Attici,
Servumque collocârunt æterna in basi,
Patere honoris scirent ut cuncti viam.[1]

PHÆDRUS, *Ep.* i. 2.

THE reception, manner of attendance, undisturbed freedom, and quiet, which I meet with here in the country, has confirmed me in the opinion I always had, that the general corruption of manners in servants is owing to the conduct of masters. The aspect of every one in the family carries so much satisfaction that it appears he knows the happy lot which has befallen him in being a member of it. There is one particular which I have seldom seen but at Sir Roger's; it is usual in all other places, that servants fly from the parts of the house through which their master is passing: on the contrary, here they industriously place themselves in his way; and it is on both sides, as it were, understood as a visit, when the servants appear without calling. This proceeds from the humane and equal temper of the man of the house, who also perfectly well knows how to enjoy a great estate with such economy as ever to be much beforehand. This makes his own mind untroubled, and consequently unapt to vent peevish expressions,

1. To Æsop a more than life-size statue did the Athenians raise.
Slave though he was, they placed him on a solid base,
That all might know how open lay the path of honor.

or give passionate or inconsistent orders to those about him. Thus respect and love go together, and a certain cheerfulness in performance of their duty is the particular distinction of the lower part of this family. When a servant is called before his master, he does not come with an expectation to hear himself rated for some trivial fault, threatened to be stripped, or used with any other unbecoming language, which mean masters often give to worthy servants; but it is often to know what road he took that he came so readily back according to order; whether he passed by such a ground; if the old man who rents it is in good health; or whether he gave Sir Roger's love to him, or the like.

A man who preserves a respect founded on his benevolence to his dependents lives rather like a prince than a master in his family; his orders are received as favors, rather than duties; and the distinction of approaching him is part of the reward for executing what is commanded by him.

There is another circumstance in which my friend excels in his management, which is the manner of rewarding his servants: he has ever been of opinion that giving his cast clothes to be worn by valets has a very ill effect upon little minds, and creates a silly sense of equality between the parties, in persons affected only with outward things. I have heard him often pleasant on this occasion, and describe a young gentleman abusing his man in that coat which a month or two before was the most pleasing distinction he was conscious of in himself. He would turn his discourse still more pleasantly upon the ladies' bounties of this kind; and I have heard him say he knew a fine woman, who distributed rewards and punish-

ments in giving becoming or unbecoming dresses to her maids.

But my good friend is above these little instances of good-will, in bestowing only trifles on his servants; a good servant to him is sure of having it in his choice very soon of being no servant at all. As I before observed, he is so good an husband,[1] and knows so thoroughly that the skill of the purse is the cardinal virtue of this life, — I say, he knows so well that frugality is the support of generosity, that he can often spare a large fine when a tenement falls,[2] and give that settlement to a good servant who has a mind to go into the world, or make a stranger pay the fine to that servant, for his more comfortable maintenance, if he stays in his service.

A man of honor and generosity considers it would be miserable to himself to have no will but that of another, though it were of the best person breathing, and for that reason goes on as fast as he is able to put his servants into independent livelihoods. The greatest part of Sir Roger's estate is tenanted by persons who have served himself or his ancestors. It was to me extremely pleasant to observe the visitants from several parts to welcome his arrival into the country; and all the difference that I could take notice of between the late servants who came to see him, and those who stayed in the family, was that these latter were looked upon as finer gentlemen and better courtiers.

1. We still say to husband one's resources, but the noun husband supposes a wife.

2. A legal phrase. When a tenant of a knight made over his land or tenement to another he was required to pay the knight a fine of money.

This manumission and placing them in a way of livelihood I look upon as only what is due to a good servant, which encouragement will make his successor be as diligent, as humble, and as ready as he was. There is something wonderful in the narrowness of those minds which can be pleased and be barren of bounty to those who please them.

One might, on this occasion, recount the sense that great persons in all ages have had of the merit of their dependents, and the heroic services which men have done their masters in the extremity of their fortunes; and shown to their undone patrons that fortune was all the difference between them; but as I design this my speculation only as a gentle admonition to thankless masters, I shall not go out of the occurrences of common life, but assert it as a general observation, that I never saw, but in Sir Roger's family, and one or two more, good servants treated as they ought to be. Sir Roger's kindness extends to their children's children, and this very morning he sent his coachman's grandson to prentice. I shall conclude this paper with an account of a picture in his gallery, where there are many which will deserve my future observation.

At the very upper end of this handsome structure I saw the portraiture of two young men standing in a river, the one naked, the other in a livery. The person supported seemed half dead, but still so much alive as to show in his face exquisite joy and love towards the other. I thought the fainting figure resembled my friend Sir Roger; and looking at the butler, who stood by me, for an account of it, he informed me that the person in the livery was a servant of Sir Roger's, who stood on the shore while his mas-

ter was swimming, and observing him taken with some sudden illness, and sink under water, jumped in and saved him. He told me Sir Roger took off the dress[1] he was in as soon as he came home, and by a great bounty at that time, followed by his favor ever since, had made him master of that pretty seat which we saw at a distance as we came to this house. I remembered indeed Sir Roger said there lived a very worthy gentleman, to whom he was highly obliged, without mentioning anything further. Upon my looking a little dissatisfied at some part of the picture, my attendant informed me that it was against Sir Roger's will, and at the earnest request of the gentleman himself, that he was drawn in the habit in which he had saved his master.

WILL WIMBLE.

Gratis anhelans, multa agendo nihil agens.[2]
PHÆDRUS, lib. II. fab. v. 8.

As I was yesterday morning walking with Sir Roger before his house, a country fellow brought him a huge fish, which, he told him, Mr. William Wimble had caught that very morning; and that he presented it, with his service to him, and intended to come and dine with him. At the same time he delivered a letter, which my friend read to me as soon as the messenger left him.

"SIR ROGER, — I desire you to accept of a jack, which is the best I have caught this season. I intend

1. That is, the livery which was a badge of service.
2. Out of breath for nothing, hard at work doing nothing.

to come and stay with you a week, and see how the perch bite in the Black River. I observed with some concern, the last time I saw you upon the bowling-green, that your whip wanted a lash to it; I will bring half a dozen with me that I twisted last week, which I hope will serve you all the time you are in the country. I have not been out of the saddle for six days last past, having been at Eton with Sir John's eldest son. He takes to his learning hugely.

"I am, sir, your humble servant,

"WILL WIMBLE."

This extraordinary letter, and message that accompanied it, made me very curious to know the character and quality of the gentleman who sent them, which I found to be as follows. Will Wimble is younger brother to a baronet, and descended of the ancient family of the Wimbles.[1] He is now between forty and fifty; but being bred to no business and born to no estate, he generally lives with his elder brother as superintendent of his game. He hunts a pack of dogs better than any man in the country, and is very famous for finding out a hare. He is extremely well versed in all the little handicrafts of an

1. In *The Tatler*, No. 256, Steele had already drawn almost the same portrait in his character of Mr. Thomas Gules of Gule Hall. "He was the cadet of a very ancient family; and according to the principles of all the younger brothers of the said family, he had never sullied himself with business; but had chosen rather to starve like a man of honor, than do anything beneath his quality. He produced several witnesses that he had never employed himself beyond the twisting of a whip, or the making of a pair of nut-crackers, in which he only worked for his diversion, in order to make a present now and then to his friends."

idle man: he makes a may-fly to a miracle, and furnishes the whole country with angle-rods. As he is a good-natured officious fellow, and very much esteemed upon account of his family, he is a welcome guest at every house, and keeps up a good correspondence among all the gentlemen about him. He carries a tulip-root in his pocket from one to another, or exchanges a puppy between a couple of friends that live perhaps in the opposite sides of the county. Will is a particular favorite of all the young heirs, whom he frequently obliges with a net that he has weaved, or a setting-dog that he has made[1] himself. He now and then presents a pair of garters of his own knitting to their mothers or sisters; and raises a great deal of mirth among them, by inquiring as often as he meets them how they wear. These gentleman-like manufactures and obliging little humors make Will the darling of the country.

Sir Roger was proceeding in the character of him, when we saw him make up to us with two or three hazel-twigs in his hand, that he had cut in Sir Roger's woods, as he came through them, in his way to the house. I was very much pleased to observe on one side the hearty and sincere welcome with which Sir Roger received him, and, on the other, the secret joy which his guest discovered at sight of the good old Knight. After the first salutes were over, Will desired Sir Roger to lend him one of his servants to carry a set of shuttlecocks he had with him in a little box to a lady that lived about a mile off, to whom it seems he had promised such a present for above this half year. Sir Roger's back was no sooner turned but honest Will began to tell me of a large cock-

1. That is, trained a setter.

pheasant that he had sprung in one of the neighboring woods, with two or three other adventures of the same nature. Odd and uncommon characters are the game that I look for and most delight in; for which reason I was as much pleased with the novelty of the person that talked to me, as he could be for his life with the springing of a pheasant, and therefore listened to him with more than ordinary attention.

In the midst of his discourse the bell rung to dinner, where the gentleman I have been speaking of had the pleasure of seeing the huge jack he had caught served up for the first dish in a most sumptuous manner. Upon our sitting down to it he gave us a long account how he had hooked it, played with it, foiled it, and at length drew it out upon the bank, with several other particulars that lasted all the first course. A dish of wild fowl that came afterwards furnished conversation for the rest of the dinner, which concluded with a late invention of Will's for improving the quail-pipe.

Upon withdrawing into my room after dinner, I was secretly touched with compassion towards the honest gentleman that had dined with us, and could not but consider, with a great deal of concern, how so good an heart and such busy hands were wholly employed in trifles; that so much humanity should be so little beneficial to others, and so much industry so little advantageous to himself. The same temper of mind and application to affairs might have recommended him to the public esteem, and have raised his fortune in another station of life. What good to his country or himself might not a trader or merchant have done with such useful though ordinary qualifications?

Will Wimble's is the case of many a younger brother of a great family, who had rather see their children starve like gentlemen than thrive in a trade or profession that is beneath their quality. This humor fills several parts of Europe with pride and beggary. It is the happiness of a trading nation, like ours, that the younger sons, though uncapable of any liberal art or profession, may be placed in such a way of life as may perhaps enable them to vie with the best of their family. Accordingly, we find several citizens that were launched into the world with narrow fortunes, rising by an honest industry to greater estates than those of their elder brothers. It is not improbable but Will was formerly tried at divinity, law, or physic; and that finding his genius did not lie that way, his parents gave him up at length to his own inventions. But certainly, however improper he might have been for studies of a higher nature, he was perfectly well turned for the occupations of trade and commerce. As I think this is a point which cannot be too much inculcated, I shall desire my reader to compare what I have here written with what I have said in my twenty-first speculation.[1]

1. In the twenty-first paper, or speculation, of *The Spectator*, Addison discusses the overstocking of the three great professions of divinity, law, and physic.

DEATH OF SIR ROGER DE COVERLEY.[1]

Heu Pietas! heu prisca Fides![2]

VIRGIL, *Æneid*, vi. 878.

WE last night received a Piece of ill News at our Club, which very sensibly afflicted every one of us. I question not but my Readers themselves will be troubled at the hearing of it. To keep them no longer in Suspence, Sir ROGER DE COVERLEY *is dead.*[3] He departed this Life at his House in the Country, after a few Weeks Sickness. Sir ANDREW FREEPORT has a Letter from one of his Correspondents in those Parts, that informs him the old Man caught a Cold at the County-Sessions, as he was very warmly promoting an Address of his own penning, in which he succeeded according to his Wishes. But this Particular comes from a Whig-Justice of Peace, who was always Sir ROGER'S Enemy and Antagonist. I have Letters both from the Chaplain and Captain *Sentry* which mention nothing of it, but are filled with many Particulars to the Honour of the good old Man. I have likewise a Letter from the Butler, who took so much care of me last Summer when I was at the Knight's House. As my Friend the Butler mentions, in the Simplicity of his Heart, several Circumstances the others have passed over in Silence, I shall give my Reader a Copy of his Letter, without any Alteration or Diminution.

1. As explained in the introduction, this number of *The Spectator* is reproduced with the spelling, italics, and capitalization originally used.

2. Ah piety! ah ancient faith!

3. The anticipated closing of *The Spectator* doubtless determined Addison to put the good knight to death. Writers of the time assert that Addison feared the character might otherwise be adopted by some other writer.

Honoured Sir,

'Knowing that you was[1] my old Master's good 'Friend, I could not forbear sending you the melan- 'choly News of his Death, which has afflicted the 'whole Country, as well as his poor Servants, who 'loved him, I may say, better than we did our Lives. 'I am afraid he caught his Death the last County 'Sessions, where he would go to see Justice done to a 'poor Widow Woman, and her Fatherless Children, 'that had been wronged by a neighbouring Gentle- 'man; for you know, Sir, my good Master was al- 'ways the poor Man's Friend. Upon his coming 'home, the first Complaint he made was, that he had 'lost his Roast-Beef Stomach, not being able to touch 'a Sirloin, which was served up according to Custom; 'and you know he used to take great Delight in it. 'From that time forward he grew worse and worse, 'but still kept a good Heart to the last. Indeed we 'were once in great Hope of his Recovery, upon a 'kind Message that was sent him from the Widow 'Lady whom he had made love to the Forty last 'Years of his Life; but this only proved a Light'ning 'before Death. He has bequeathed to this Lady, as 'a token of his Love, a great Pearl Necklace, and a 'Couple of Silver Bracelets set with Jewels, which 'belonged to my good old Lady his Mother: He has 'bequeathed the fine white Gelding, that he used to 'ride a hunting upon, to his Chaplain, because he 'thought he would be kind to him, and has left you 'all his Books. He has, moreover, bequeathed to 'the Chaplain a very pretty Tenement with good

1. Not necessarily to be referred to the butler's ignorance of good English, for the locution was common enough amongst well-educated men at this time.

'Lands about it. It being a very cold Day when he 'made his Will, he left for Mourning, to every Man 'in the Parish, a great Frize-Coat, and to every 'Woman a black Riding-hood. It was a most mov- 'ing Sight to see him take leave of his poor Servants, 'commending us all for our Fidelity, whilst we were 'not able to speak a Word for weeping. As we 'most of us are grown Gray-headed in our Dear 'Master's Service, he has left us Pensions and Lega- 'cies, which we may live very comfortably upon, the 'remaining part of our Days. He has bequeath'd a 'great deal more in Charity, which is not yet come to 'my Knowledge, and it is peremptorily said in the 'Parish, that he has left Mony to build a Steeple to 'the Church; for he was heard to say some time ago, 'that if he lived two Years longer, *Coverly* Church 'should have a Steeple to it. The Chaplain tells 'every body that he made a very good End, and 'never speaks of him without Tears. He was bur- 'ied, according to his own Directions, among the 'Family of the *Coverly's*, on the Left Hand of his 'father Sir *Arthur*. The Coffin was carried by Six 'of his Tenants, and the Pall held up by Six of the '*Quorum:* The whole Parish follow'd the Corps with 'heavy Hearts, and in their Mourning Suits, the 'Men in Frize, and the Women in Riding-Hoods. 'Captain SENTRY, my Master's Nephew, has taken 'Possession of the Hall-House, and the whole Estate.[1]

1. Steele in *The Spectator* for November 24, 1712, makes a sort of postscript to this whole affair of Sir Roger by producing a letter from Captain Sentry, written from Coverley Hall, Worcestershire, in which he says: "I am come to the succession of the estate of my honored kinsman, Sir Roger de Coverley; and I assure you I find it no easy task to keep up the figure of

'When my old Master saw him a little before his 'Death, he shook him by the Hand, and wished him 'Joy of the Estate which was falling to him, desiring 'him only to make good Use of it, and to pay the 'several Legacies, and the Gifts of Charity which he 'told him he had left as Quitrents upon the Estate. 'The Captain truly seems a courteous Man, though 'he says but little. He makes much of those whom 'my Master loved, and shows great Kindness to the 'old House-dog, that you know my poor Master was 'so fond of. It would have gone to your Heart to 'have heard the Moans the dumb Creature made on 'the Day of my Master's Death. He has ne'er joyed 'himself since; no more has any of us. 'Twas the 'melancholiest Day for the poor People that ever 'happened in *Worcestershire*. This being all from,

Honoured Sir,

Your most Sorrowful Servant,

Edward Biscuit.

'*P. S.* My Master desired, some Weeks before 'he died, that a Book which comes up to you by the

master of the fortune which was so handsomely enjoyed by that honest plain man. I cannot (with respect to the great obligations I have, be it spoken) reflect upon his character, but I am confirmed in the truth which I have, I think, heard spoken at the club, to wit, that a man of a warm and well-disposed heart with a very small capacity, is highly superior in human society to him who with the greatest talents, is cold and languid in his affections. But alas! why do I make a difficulty in speaking of my worthy ancestor's failings? His little absurdities and incapacity for the conversation of the politest men are dead with him, and his greater qualities are even now useful to him. I know not whether by naming those disabilities I do not enhance his merit, since he has left behind him a reputation in his country which would be worth the pains of the wisest man's whole life to arrive at."

'Carrier should be given to Sir *Andrew Freeport*,
'in his Name.'

This Letter, notwithstanding the poor Butler's Manner of writing it, gave us such an Idea of our good old Friend, that upon the reading of it there was not a dry Eye in the Club. Sir *Andrew* opening the Book, found it to be a Collection of Acts of Parliament. There was in particular the Act of Uniformity, with some Passages in it marked by Sir *Roger's* own Hand. Sir *Andrew* found that they related to two or three Points, which he had disputed with Sir *Roger* the last time he appeared at the Club. Sir *Andrew*, who would have been merry at such an Incident on another Occasion, at the sight of the old Man's Hand-writing burst into Tears, and put the Book into his Pocket. Captain *Sentry* informs me, that the Knight has left Rings and Mourning for every one in the Club.

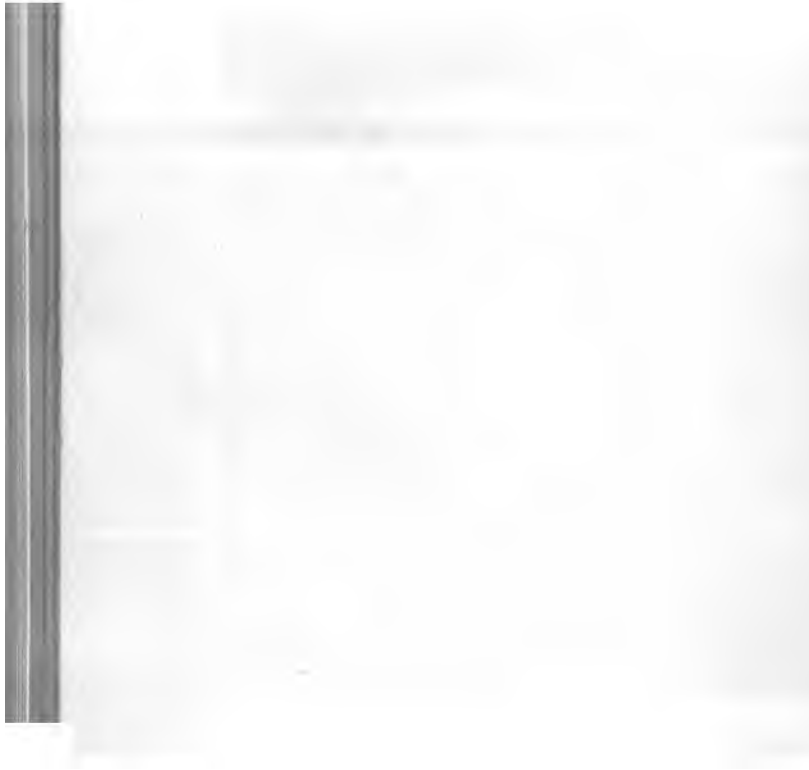
JOHN MILTON.

BIOGRAPHICAL SKETCH.

JOHN MILTON was born in the heart of London, December 9, 1608. His father was born very near the time of Shakespeare's birth, and was a student at Oxford in his youth. It was while he was a student that England was wavering between Catholicism and Protestantism. The poet's grandfather held to the old order, and when his son was found leaning toward the new he disinherited him, and left him to his own devices. Thereupon the student went up to London, and shortly established himself as a scrivener, a term applied to men at that time who were copyists of legal documents, law stationers, and draftsmen also of legal papers. Milton the scrivener prospered, married, and had three children who lived, a daughter and two sons, John Milton being younger than his sister and seven years older than his brother.

Thus the poet came of a father who sympathized with the new order of things, and who was a contemporary of Shakespeare. Shakespeare died when Milton was eight years old, but Milton was nearly thirty when Ben Jonson, who was more widely known than Shakespeare in his day, died, and he was eighteen years old when Bacon died. Milton's youth, therefore, was contemporaneous with the closing years of the august period of English dramatic poetry, and the glory of the spacious days of the great Queen Elizabeth was still within the near memory of men.

John. Milton



He grew up also in a time when there were mutterings of the rising storm which was to shake England to its centre. He must have heard much in his boyhood of the attempt made by King James to marry his son to a Spanish princess, an heir to the throne of Protestant England, and a daughter of the house which was the stanch defender of the Pope, and the great rival and enemy of England in the days of Elizabeth. He must have been aware also of the widening breach between King and Parliament. He was seventeen years old when Charles I. ascended the throne.

When this took place, Milton had just been entered at Christ's College, Cambridge. His schooldays had been spent in London at St. Paul's school. The great studies in which Milton was nurtured were Latin and Greek. The latter had been generally studied in school only for a generation or so. It was a new study, very much as science is a new study now. Hebrew also was taught, and Milton studied it. Moreover, by his father's advice he learned to read and speak French and Italian. But besides his learned studies, Milton was a reader of English poetry. The first folio of Shakespeare's plays was published in 1623, when Milton was fifteen, and it is clear from his own writing that he knew Shakespeare well; but after all, Shakespeare was a great dramatist, and Milton was born out of the days when the drama was the great form. The poetry of English origin which he loved best was that of Edmund Spenser, whose *Faerie Queene* was published in 1590. Spenser has sometimes been called the poet's poet. He was Milton's at all events, and when we consider that the body of great English poetry which we know to-day consisted in Milton's time of Chaucer, Spenser, and Shakespeare, and that two of these poets were very modern to him, — for Milton to read Spenser was like our reading Tennyson, — we can see how largely he drew his poetic nourishment from classic literature.

He gained distinction at the university. He was in favor

with the authorities, but unpopular, at first, with his fellow students, who nicknamed him "The Lady," both for the delicacy of his appearance and for a certain reserve of demeanor. There is a picture extant of the poet at the age of ten. It is described as showing a grave, fair boy with auburn hair, having a neat lace frill and a black braided dress which fitted closely round his chest and arms. He was already called a little poet, and his father took the greatest pride in him, and taught him the music which he himself loved and knew well. This home-nurtured boy was the reserved, delicate-minded student, who kept aloof from coarse companionship as he had taken little part in boyish games. He was thought vain by his fellows, and there is no doubt that he did set a high value on his scholarly and poetic tastes. There is another picture of the poet, taken at the age of twenty-one, which shows him a singularly clear-faced and handsome fellow.

His father evidently intended John Milton to be a priest of the Church of England, but there were two forces which were at work in the student forbidding this. He was acquiring a certain independence of mind which made him out of sympathy with the growing ecclesiasticism, and he was cherishing a noble ambition to devote himself to high poetry. So, since his father had now retired from business and taken himself to a little village named Horton about seventeen miles west of London, here in the midst of green fields intersected by numberless brooks and small streams, he lived quietly and studiously for half a dozen years. It was during this musing country life in the flush of his opening power that he wrote the minor poems which would have given him a great place in English literature had he never written *Paradise Lost;* for here he wrote the lovely pair of poems, *L'Allegro* and *Il Penseroso*, here he penned the playful fancies which gave poetic dignity to festivals, *Arcades* and *Comus*, and here he wrote the elegy *Lycidas*, which rose above a personal lament into the place of a noble burst of patriotism.

The last line of *Lycidas* seems to intimate a design on Milton's part to engage in new poetic enterprises, but if he had such design he laid it aside for a while to carry out a long-cherished plan of travel on the Continent. In the spring of 1638, he set out by easy stages for Italy, and in the fall he was in Florence. With his mind steeped in ancient literature and feeding eagerly on the new Italian literature and art, Milton seems to have had an intellectual feast, and the companionship which he held with the foremost men in the cities he visited was of the same sort which he held with books. He demanded the best, and by his own attainments made himself welcomed by the best. He visited Galileo, then blind and living in retirement, and was constantly with men of scholarship and culture. At Rome he gave himself up to the life of the ancient city, and he was planning further journeys when news came to him at Naples that turned him homeward.

"While I was desirous," he says, "to cross into Sicily and Greece, the sad news of civil war coming from England called me back; for I considered it disgraceful that, while my fellow countrymen were fighting at home for liberty, I should be travelling abroad at ease for intellectual purposes." The civil war did more than break up Milton's plans for travel; it changed the whole course of his life as he had laid it out. For twenty years the poet was lost to view in the patriot, the scholar, the man of public affairs.

During this stormy period Milton maintained himself as a schoolmaster, but gave his energy to his writings. The volume of his prose greatly exceeds that of his poetry, but it is like the editorial work of newspapers, very effective for its purpose at the time when written and published, but quite lost to sight afterward. There are one or two of his books, however, especially the one called *Areopagitica; or the Liberty of Unlicensed Printing*, which are still read for their noble English and their great thoughts. For the most part, however, his pamphlets were crowded with argu-

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ments and invective meant to do execution in the heat of wordy warfare. During the latter part of the period he was Latin Secretary of the Commonwealth under Cromwell; that is, it was his business to translate dispatches to and from foreign governments. In the midst of all this clamorous din of public affairs, there came from him those noble spontaneous sonnets which were prompted by the massacre in Piedmont, and by his friendship for Cromwell and Vane.

There is an affecting sonnet also on his blindness, for in 1652, when he was forty-three years old, a gradual failing of sight had ended in total blindness. Thus when the end of his hopes for England seemed to have come and the kingdom was restored in 1660, Milton was a poor, blind man, driven into obscurity by the incoming to power of those he had opposed all his life. How strongly he felt this is seen in his dramatic piece, *Samson Agonistes.*

For a while Milton was in hiding, and he was forced to give up much of what property he had. He lost besides by fire, but though poor in worldly goods and blind, his mind to him a kingdom was, and so, bidding good-by to courts and the whirl of public life, he returned to a scholar's ways. The stream which had been diverted returned to the channel of poetry, and the story of his last years is the story of writing *Paradise Lost* and *Paradise Regained.* He listened to readers and he dictated his poems. In his youth he had pondered over large schemes of verse. Now in his old age, after taking part in a revolution which had been set in motion by love of liberty and a deep religious earnestness, he took the great theme of the human race in its relation to God. The largeness of the poet's ideal, a largeness which had been before him all his life, finds expression in this great epic, just as the beauty which he loved finds expression in the group of poems printed in this little collection.

Milton died November 8, 1674.

L'ALLEGRO AND IL PENSEROSO.

INTRODUCTORY NOTE.

THE titles of these two poems intimate their contrasted character. Milton was deep in his Italian studies when he wrote of The Joyous Man and The Pensive One, as the titles may freely be rendered. The balance of parts is preserved, and in the notes will occasionally be found specific reminders, but it is more in accordance with the spirit of the interpretation of poetry to look for the contrasts in masses and in broad counterparts. The scheme, indeed, is slightly artificial, and it may be guessed that Milton with his reflecting nature should have written the second of the poems first, at any rate that he should have given himself to its composition more freely. The two poems are indeed like two pieces of music, one in a major, the other in the minor key, and poetry is apt to find in the minor key a wider range of expression. It would be a good exercise to work out the parallel and contrast which underlie the two poems. It should never be lost out of sight in reading them that they are not descriptive verses, but poems in which nature and human nature alike are seen under

> "The light that never was, on sea or land,
> The consecration, and the Poet's dream."

Both poems appear to have been written between 1632 and 1638.

I.

L' ALLEGRO.

HENCE, loathèd Melancholy,
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks, and sights unholy,
Find out some uncouth cell,
Where brooding darkness spreads his jealous wings,
And the night-raven sings;
There under ebon shades, and low-brow'd rocks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.
But come thou Goddess fair and free,
In heav'n yclep'd Euphrosyne,
And by men, heart-easing Mirth,
Whom lovely Venus at a birth
With two sister Graces more
To ivy-crownèd Bacchus bore;

2. So natural is this parentage, that at first one is half disposed to think this was an ancient myth instead of an invention of Milton's. But a moment's reflection upon the word in its origin, for in Greek "melancholy" is "black bile," reminds one how readily the ancients resolved mental disorder into physical ail.

8. *Low-browed*, overhanging.

14. *At a birth.* As we say one at a time; so here, it is equivalent to three at one birth.

15. The *two sister Graces* are Meat and Drink.

Or whether (as some sager sing)
The frolic wind that breathes the spring,
Zephyr with Aurora playing,
As he met her once a Maying,
There on beds of violets blue,
And fresh-blown roses washt in dew,
Fill'd her with thee a daughter fair,
So buxom, blithe, and debonair.
Haste thee, nymph, and bring with thee
Jest and youthful Jollity,
Quips and Cranks, and wanton Wiles,
Nods, and Becks, and wreathèd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it as ye go
On the light fantastic toe,
And in thy right hand lead with thee
The mountain nymph, sweet Liberty;

28. *Wreathèd Smiles.* The fundamental sense of wreath is a twist, but its association with flowers and clouds seems for the most part to have relieved it from the notion of pain which attaches to its other form *writhe*, and here, therefore, wreathed Smiles is offset against wrinkled Care.

33. *Trip it.* From a poetic and literary use, such a form has fallen almost exclusively into colloquial use. We should hardly expect to find "go it," for example, in a piece of literature, though in a few phrases, as "lord it," literature still avails itself of the form. See, for this line and the next, Shakespeare's *The Tempest*, IV. i. 146.

36. One frequently finds in Milton, in consequence of his lofty spirit, touched with large visions of political and religious life, passages which seem very modern and familiar, as in this association of freedom with the mountains, which is a note heard most frequently in poetry from Wordsworth down.

And if I give thee honor due,
Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreprovèd pleasures free;
To hear the lark begin his flight,
And singing startle the dull night,
From his watch-tower in the skies,
Till the dappled dawn doth rise;
Then to come in spite of sorrow,
And at my window bid good morrow,
Through the sweet-briar, or the vine,
Or the twisted eglantine:
While the cock, with lively din,
Scatters the rear of darkness thin,
And to the stack, or the barn door,
Stoutly struts his dames before:
Oft list'ning how the hounds and horn
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill:
Some time walking not unseen,
By hedge-row elms, on hillocks green,
Right against the eastern gate,
Where the great sun begins his state,
Rob'd in flames, and amber light,

38. *Crew.* In Milton's time the simple sense of a gathering, a crowd, prevailed in the use of this word, though the contemptuous intonation also occasionally was heard.

45. *To come.* More fully this would be "to see him come," as before Milton wrote "to hear the lark begin."

In spite of sorrow, to spite sorrow.

52. *Struts* is not a transitive verb. The action is completed in the previous line. So in this line the preposition is made a postposition.

55. *Hoar,* white with frost.

The clouds in thousand liveries dight,
While the plowman near at hand
Whistles o'er the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.
Straight mine eye hath caught new pleasures,
Whilst the landscape round it measures
Russet lawns, and fallows gray,
Where the nibbling flocks do stray;
Mountains on whose barren breast
The laboring clouds do often rest:
Meadows trim with daisies pied,
Shallow brooks, and rivers wide.
Towers, and battlements it sees
Bosom'd high in tufted trees,
Where perhaps some beauty lies,
The cynosure of neighboring eyes.
Hard by, a cottage chimney smokes,
From betwixt two aged oaks,
Where Corydon and Thyrsis met,

67. *Tells his tale*, keeps his tally. We still use the word tell with this meaning in the phrase "to tell off." Tale is closely allied to tally.

68. See Goldsmith's *The Deserted Village*, line 13.

71. *Lawn* had not in Milton's time the exclusive significance of level open space about a dwelling. It was simply any open grassy place, and here means pasture.

Fallow again means here grassy, overgrown, neglected tillage. The colors which Milton assigns are rather the dull colors of browsing ground than nicely discriminated hues of different earths.

78. We are more familiar with the meaning of *bosom'd* here when it takes the form "embosomed."

79. *Lies*, dwells.

Are at their savory dinner set
Of herbs, and other country messes,
Which the neat-handed Phyllis dresses;
And then in haste her bower she leaves,
With Thestylis to bind the sheaves;
Or if the earlier season lead,
To the tann'd haycock in the mead.
Sometimes with secure delight
The up-land hamlets will invite,
When the merry bells ring round,
And the jocund rebecks sound
To many a youth, and many a maid,
Dancing in the chequer'd shade;
And young and old come forth to play
On a sunshine holyday,
Till the live-long day-light fail.
Then to the spicy nut-brown ale,
With stories told of many a feat,
How faery Mab the junkets eat,
She was pincht and pull'd, she said,
And he by friars' lanthorn led,

88. Both Phyllis and Thestylis are rustic maidens in classic poetry, and so adopted by Milton, as he had already used the names of Thyrsis and Corydon.

91. *Secure* has here its first derivative meaning, *sine cura*, free from care.

92. *Up-land*, rustic, clear country, rather than necessarily high ground.

96. *Chequer'd*. Shakespeare, in *Titus Andronicus*, II. iii. 14, 15, happily defines this word: —

> "The green leaves quiver with the cooling wind
> And make a chequer'd shadow on the ground."

102. Here, as so often, Milton reminds us of his familiarity with Shakespeare. See *A Midsummer Night's Dream*, II. i.

104. *And he*. In the liveliness of the scene Milton is indifferent to a nice discrimination of persons. There is a jumble of

Tells how the drudging goblin sweat,
To earn his cream-bowl duly set,
When in one night, ere glimpse of morn,
His shadowy flail hath thresh'd the corn
That ten day-laborers could not end;
Then lies him down the lubber-fiend,
And stretch'd out all the chimney's length,
Basks at the fire his hairy strength;
And crop-full out of doors he flings,
Ere the first cock his matin rings.
Thus done the tales, to bed they creep,
By whispering winds soon lull'd asleep.
Towered cities please us then,
And the busy hum of men,
Where throngs of knights and barons bold
In weeds of peace high triumphs hold,
With store of ladies, whose bright eyes

male and female voices. A maid-servant says she was "pincht and pull'd." In breaks a man-servant with his story, how he was misled by a will-o'-the-wisp. Another still, it may be, tells how Robin Goodfellow toiled. The Norwegians have the same story of a goblin, and peasants still set out bowls of porridge for him.

108. *Hath.* Hales asserts that Milton does not use the form *has.*

109. *End,* make an end of.

110. *Lubber-fiend.* Mrs. Ewing has a pretty tale, of *Lob Lie-by-the-Fire.* The old word Lob still lingers in New England in Lob Lane in the country. Indeed, it is to be suspected that many a love-lane is a modernization of this old form.

117. The force of *then* will be understood better if it is read as the first word in the line. It does not point to the time of the preceding line, but is a word of transition.

120. *Weeds,* garments. The word in this significance is used now only of mourning garments. For the phrase "weeds of peace," see *Troilus and Cressida,* III. iii. 239.

Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry,
Such sights as youthful poets dream
On summer eves by haunted stream.
Then to the well-trod stage anon,
If Jonson's learned sock be on,
Or sweetest Shakespeare, fancy's child,
Warble his native wood-notes wild.
And ever against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce

125. As masques were often pageants in connection with the marriage festivities of the nobility, the figure of Hymen was a frequent one. Mr. Hales quotes here from Ben Jonson's *Hymenæi or the Solemnities of Masque and Barrier at a Marriage*: "Entered Hymen . . . in a saffron-colored robe, his under vestures white, his socks yellow, a yellow veil of silk on his left arm, his head crowned with roses and marjoram, in his right hand a torch of pine-tree."

132. Milton himself, a lover of learning, emphasizes the distinction which was common in his day between Ben Jonson, who wrote with the classics always in his thought, and was the correct, regular dramatist of the day, and Shakespeare, whose free, unrestrained manner delighted Milton, though he set him down as not in the succession of classic poets.

135. *Eating cares* is an exact translation of a passage in Horace; but the Biblical phrase "the zeal of thy house hath eaten me up" is a similar use.

136. *Lydian airs* were soft and voluptuous.

138. *Pierce.* The rhyme shows how this word was pronounced by Milton. Now and then one hears the pronunciation as an

In notes, with many a winding bout
Of linkèd sweetness long drawn out,
With wanton heed, and giddy cunning,
The melting voice through mazes running;
Untwisting all the chains that tie
The hidden soul of harmony;
That Orpheus' self may heave his head
From golden slumber on a bed
Of heapt Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half regain'd Eurydice.
These delights, if thou canst give,
Mirth, with thee I mean to live.

II.

IL PENSEROSO.

HENCE vain deluding joys,
The brood of folly without father bred,
How little you bested,
Or fill the fixèd mind with all your toys;
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the sunbeams,
Or likest hovering dreams

old-fashioned one, but it is not infrequently so sounded as a proper name.

145. *Heave* was not in Milton's time, as now, so associated with the idea *heavy*. It was simply to raise, and not necessarily to raise an anchor.

2. That is, vain deluding joys which are due to folly alone.

6. *Fond*, foolish.

The fickle pensioners of Morpheus' train.
But hail, thou goddess, sage and holy,
Hail, divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight,
And therefore to our weaker view,
O'erlaid with black, staid wisdom's hue.
Black, but such as in esteem
Prince Memnon's sister might beseem,
Or that starr'd Ethiope queen that strove
To set her beauty's praise above
The Sea-Nymphs, and their powers offended.
Yet thou art higher far descended,
Thee bright-hair'd Vesta, long of yore,
To solitary Saturn bore;
His daughter she (in Saturn's reign,
Such mixture was not held a stain)
Oft in glimmering bowers and glades
He met her, and in secret shades
Of woody Ida's inmost grove,
While yet there was no fear of Jove.
Come, pensive Nun, devout and pure,
Sober, steadfast, and demure,
All in a robe of darkest grain,

19. *Starr'd Ethiope queen.* Cassiopeia, fabled to have been made a constellation.

20. The story runs that she boasted of her beauty above that of the Nereids, and for punishment was made, when among the stars, to be turning backward.

22. *Higher,* more highly.

23. *Vesta* was the goddess of the hearth, and the fitness of the parentage, which is of Milton's devising, steals out of the lines that follow.

30. *Yet,* as yet.

33. *All.* So "all on a summer's day." Milton uses *grain* for Tyrian purple.

Flowing with majestic train,
And sable stole of cyprus-lawn,
Over thy decent shoulders drawn.
Come, but keep thy wonted state,
With ev'n step, and musing gait,
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes:
There held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast,
Thou fix them on the earth as fast.
And join with thee calm Peace, and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring,
Aye round about Jove's altar sing.
And add to these retired Leisure,
That in trim gardens takes his pleasure;
But first, and chiefest, with thee bring,
Him that yon soars on golden wing,
Guiding the fiery-wheelèd throne,
The cherub Contemplation;
And the mute Silence hist along,

35. *Cyprus-lawn,* black crape. See Autolycus' song in Shakespeare's *The Winter's Tale,* IV. iv.

36. *Decent,* comely.

41. *Still* is an adjective.

49. *Leisure.* Milton wrote this *leasure.*

53. Milton knew his Bible, especially the Old Testament, well. See Ezekiel, chapter x.

54. Note that *contemplation* has five syllables. Other similar cases may be noted.

55. *Hist.* A curious use of the word. Hales says it is equivalent to "bring silently along." Is it not possible that Milton, having adjured Melancholy to come as his companion, and to bring for other company Peace, Quiet, spare Fast, and retired Leisure, but above all the cherub Contemplation, treats Silence

'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of night,
While Cynthia checks her dragon yoke,
Gently o'er th' accustom'd oak;
Sweet bird that shunn'st the noise of folly,
Most musical, most melancholy!
Thee chantress oft the woods among,
I woo to hear thy even-song;
And missing thee, I walk unseen
On the dry smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon,
Like one that had been led astray
Through the heav'n's wide pathless way;
And oft, as if her head she bow'd,
Stooping through a fleecy cloud.
Oft on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide-water'd shore,
Swinging low with sullen roar;
Or if the air will not permit,
Some still removèd place will fit,

itself as a dumb dog, and so uses the word which would apply to the ordering of a dog, — 'st Silence!

61. *Noise* is not necessarily disagreeable sound in Milton.

64. *Even-song.* Milton uses here an ecclesiastical phrase in familiar use then, just as in *L' Allegro*, l. 114, he refers to the matin of the cock. This is one of the distinctly contrasted points in the two poems.

65. *Unseen.* See *L' Allegro*, l. 57.

68. *Noon.* The night in this poem is the full period, and the noon of the moon corresponds thus to midnight.

77. That is, if the weather forbids this out-door consorting with Melancholy, then some room still and remote.

Where glowing embers through the room
Teach light to counterfeit a gloom;
Far from all resort of mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm:
Or let my lamp at midnight hour,
Be seen in some high lonely tower,
Where I may oft out-watch the Bear,
With thrice-great Hermes, or unsphere
The spirit of Plato, to unfold
What worlds, or what vast regions hold
The immortal mind, that hath forsook
Her mansion in this fleshly nook:
And of those dæmons that are found
In fire, air, flood, or under ground,
Whose power hath a true consent
With planet, or with element.
Sometime let gorgeous tragedy
In scepter'd pall come sweeping by,
Presenting Thebes, or Pelops' line,

80. This line readily suggests the lines in *Paradise Lost*, I. 61–64.

> "A dungeon horrible, on all sides round,
> As one great furnace, flam'd; yet from those flames
> No light, but rather darkness visible
> Serv'd only to discover sights of woe."

84. *Nightly*, in the night time.

88. *Thrice-great Hermes*, Hermes Trismegistus.

Unsphere. The implication of the word is that the spirit of Plato is dwelling in a sphere apart from this world; to unsphere the spirit, therefore, is to bring him out of that sphere down to the world, where he may disclose the secret of immortality.

96. When Milton wrote, astrology was not consigned to the care of cheap fortune tellers.

98. *Scepter'd pall*, that is, in robes worn by a king bearing a sceptre.

Or the tale of Troy divine.
Or what (though rare) of later age
Ennobled hath the buskin'd stage.
But, O sad Virgin, that thy power
Might raise Musæus from his bower,
Or bid the soul of Orpheus sing
Such notes as warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what Love did seek.
Or call up him that left half told
The story of Cambuscan bold,
Of Camball, and of Algarsife,
And who had Canace to wife,
That own'd the virtuous ring and glass,
And of the wondrous horse of brass,
On which the Tartar king did ride;
And if aught else, great bards beside,

100. These three were the great subjects of Greek tragedy.

101. *Though rare.* These words in parenthesis seem to intimate the critical attitude which Milton took toward the English drama. He was writing when the great Elizabethan period had closed and popular taste was turning to other than Shakespeare's plays.

106. *Warbled.* A comma placed before this word would show at once its grammatical place.

109. *Him.* Chaucer.

110. *Cambuscan,* Cambres-Khan. Chaucer, who writes the word Cambyuscan, throws the accent on the first syllable.

112. The names *Camballo, Algarsyf,* and *Canace* all occur in the story as Chaucer tells it. See *The Squire's Tale.*

113. *Virtuous,* possessing power. When the revisers of the New Testament came to Mark vi. 30, and read, "And Jesus, immediately knowing in himself that virtue had gone out of him," they saw that the old English sense had disappeared from common use, and they made it to read "And straightway Jesus, perceiving in himself that the power *proceeding* from him had gone forth."

In sage and solemn tunes have sung,
Of tourneys and of trophies hung;
Of forests, and enchantments drear,
Where more is meant then meets the ear.
Thus, Night, oft see me in thy pale career,
Till Civil-suited Morn appear,
Not trickt and frounct as she was wont,
With the Attick boy to hunt,
But kerchief'd in a comely cloud,
While rocking winds are piping loud,
Or usher'd with a shower still,
When the gust hath blown his fill,
Ending on the rustling leaves,
With minute drops from off the eaves.
And when the sun begins to fling
His flaring beams, me, Goddess, bring
To arched walks of twilight groves,
And shadows brown that Sylvan loves
Of pine, or monumental oak,
Where the rude axe with heavèd stroke
Was never heard the Nymphs to daunt,

120. This is especially true of Spenser's great allegory of *The Faerie Queene,* which Milton no doubt had in mind, as well as the poems of Ariosto, Tasso, and other Italian romantic writers with whom he was very familiar. The use of *then* for *than* shows the derivation of the latter form.

122. Compare Romeo and Juliet, III. ii. :—

"Come, civil night,
Thou sober-suited matron, all in black."

The use of suit for clothing is common enough now. In *L' Allegro,* morn was decked out showily.

124. *Attick boy.* In Ovid's story, Aurora or the Dawn was in love with Cephalus and went out hunting with him.

134. *Sylvan,* Sylvanus, or Pan, the woody god.

135. *Monumental.* Another favorite word applied by poets to majestic trees is *immemorial.*

Or fright them from their hallow'd haunt.
There in close covert by some brook,
Where no profaner eye may look,
Hide me from day's garish eye,
While the bee with honeyed thigh,
That at her flow'ry work doth sing,
And the waters murmuring
With such consort as they keep,
Entice the dewy-feather'd sleep;
And let some strange mysterious dream,
Wave at his wings in airy stream,
Of lively portraiture display'd,
Softly on my eyelids laid.
And as I wake, sweet music breathe
Above, about, or underneath,
Sent by some spirit to mortals good,
Or th' unseen Genius of the wood.
But let my due feet never fail
To walk the studious cloisters pale,

140. "*Profaner* = somewhat, or at all profane = profan*ish*, if there were such a word. Such is frequently the force in Latin also of what is called the comparative degree: thus senior = somewhat old, elderly." HALES.

145. *Consort*, musical concert.

150. The four lines closing with this are somewhat perplexing, chiefly because of the insertion of *at* in the phrase "wave at his wings." The most reasonable interpretation appears to be that which understands a reflection in the airy stream; the dream hovering over the airy stream sees below his winged movement repeated, and as in Wordsworth, we see —

> "The swan on still St. Mary's Lake
> Float double, swan and shadow," —

so here the sleeper's imagination descries the double image.

153. *Mortals good*, the good of mortals.

156. *Studious cloisters pale*, i. e., to walk a cloistered inclosure devoted to study and learning. We use the phrase "with-

And love the high embowèd roof,
With antique pillars massy proof,
And storied windows richly dight,
Casting a dim religious light.
There let the pealing organ blow,
To the full voic'd Quire below,
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes.
And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell,
Of every star that heav'n doth shew,
And every herb that sips the dew;
Till old experience do attain
To something like prophetic strain.
These pleasures Melancholy give,
And I with thee will choose to live.

out the pale of the church," and the word reappears in palings, fences, that is, marking the pale or inclosure.

157. It has been well said by Mr. Hales that "Milton was one of the latest true lovers of Gothic architecture when the taste for it was declining, as Gray was one of the earliest when the taste was reviving."

158. *Massy*, massive; *proof*, able to bear the great weight resting on the pillars.

162. It is comparatively in recent times that *quire* has become *choir*.

164. *As*, such as.

174. *Prophetic*. Milton's use of the word was undoubtedly that of his generation, in which the predictive idea was not prominent, but the interpretative.

LYCIDAS.

INTRODUCTORY NOTE.

LYCIDAS was first published as the last of a group of poems in memory of Edward King, a fellow-collegian of Milton's, who had written some poems himself, but was looking to a place as a priest in the Church of England; he was shipwrecked when on his way across the Irish channel, sailing from England to Ireland. In the volume which was published in the winter of 1637–38, Milton gave no title to the poem, and signed the poem simply with his initials, J. M.; but when he placed it in his first collection of poems in 1645, he gave it the title it bears. He took the name Lycidas from that of a shepherd in one of Virgil's Eclogues. The reader of the Eclogues will note not merely names like Lycidas, Amaryllis, Damætas, Neæra, which Milton has borrowed from Virgil, but many felicitous phrases which are deft translations from the Eclogues.

The entire conceit of shepherds and their songs which runs through Lycidas was familiar not only in Roman but in English verse; but Milton, using it first as a slight veil to cast over personal associations, lifts the conception into dignity and a grave value above personal lament, by his bitter reproach of the shepherds of the sheepfold of the church. When he republished *Lycidas* in his own collection, he wrote: "In this Monody the author bewails a learned friend, unfortunately drowned in his passage from Chester on the Irish seas, 1637; *and by occasion foretells the ruin of our corrupted clergy, then in their height.*" The words in italic show how his mind was stirring, and how deeply he was reflecting on the great religious contentions of

his country. England was on the eve of civil war, and the firm hand of the ecclesiastical authorities was lying heavily on many men's consciences. It is not strange, therefore, that the lighter strains which sounded in *L' Allegro*, *Il Penseroso*, and *Comus* here pass into those organ notes which were to be heard after a score of years fully and in sustained measure in *Paradise Lost*.

LYCIDAS.

YET once more, O ye laurels, and once more
Ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And with forc'd fingers rude,
Shatter your leaves before the mellowing year.
Bitter constraint, and sad occasion dear,
Compels me to disturb your season due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer.
Who would not sing for Lycidas? He knew
Himself to sing, and build the lofty rhyme.
He must not float upon his wat'ry bier
Unwept, and welter to the parching wind,
Without the meed of some melodious tear.
Begin then Sisters of the sacred well,

1. *Yet once more.* Milton was now in the full tide of his first period of verse, and as he attacks this new subject it is with a fresh consciousness of his high poetic errand; and as the opening lines show, in a figure which disregards strict literalness of parallel, with a keen sense of the untimely fate which calls out his poetic speech.

6. *Dear*, dire.

10. Readers of Virgil will note the likeness to *neget quis carmina Gallo* in the tenth Eclogue.

13. *Welter*, rise and fall with the waves.

15. Milton, who looks for his models to classic rather than earlier English verse, follows the almost uniform mode of elegiac verse in this summons to the muses who dwell by Helicon.

That from beneath the seat of Jove doth spring.
Begin, and somewhat loudly sweep the string.
Hence with denial vain, and coy excuse;
So may some gentle Muse
With lucky words favour my destin'd urn,
And, as he passes, turn,
And bid fair peace be to my sable shroud.
For we were nurst upon the self-same hill,
Fed the same flock, by fountain, shade, and rill.
Together both, ere the high lawns appear'd
Under the opening eyelids of the morn,
We drove a-field, and both together heard
What time the gray-fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night,
Oft till the Star that rose, at ev'ning, bright
Toward Heav'n's descent had slop'd his westering wheel.
Meanwhile the rural ditties were not mute,
Temper'd to th' oaten flute,
Rough Satyrs danc'd, and Fauns with clov'n heel
From the glad sound would not be absent long,
And old Damætas lov'd to hear our song.

16. Milton drew this from the Greek poet Hesiod.

19. *Muse*, poet.

20. The accent in reading should be on *my*, since the poet is wishing for a future reward of verse for himself, like that he is about to bestow.

23. It should be remembered that the singer of this monody feigns himself and Lycidas, after the manner of ancient verse, to be shepherds. The actual fact was that they had a common college.

28. *Gray-fly*, otherwise the trumpet-fly.

33. The fiction of shepherd life is continued. In fancy the rude pipe made of straw is played on, the rural ditties being tempered or set to it.

36. *Damætas.* Theocritus and Virgil used this name for the

But O the heavy change, now thou art gone,
Now thou art gone, and never must return!
Thee Shepherd, thee the woods, and desert caves
With wild thyme and the gadding vine o'ergrown,
And all their echoes mourn.
The willows, and the hazel copses green,
Shall now no more be seen,
Fanning their joyous leaves to thy soft lays.
As killing as the canker to the rose,
Or taint-worm to the weanling herds that graze,
Or frost to flowers, that their gay wardrobe wear,
When first the white-thorn blows;
Such, Lycidas, thy loss to shepherd's ear.
Where were ye, Nymphs, when the remorseless deep
Clos'd o'er the head of your lov'd Lycidas?
For neither were ye playing on the steep,
Where your old Bards, the famous Druids, lie,
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream:
Ay me, I fondly dream!
Had ye been there — for what could that have done?
What could the Muse herself, that Orpheus bore,

herdsmen in their pastorals. It is suggested that Milton was making playful reference to the tutor of King and himself, W. Chappell, of Christ's College.

38. *Must.* If Milton had said *wilt*, he would have implied that Lycidas could but would not; *must* declares that he is under constraint.

41. The *echoes* are thus made individual voices of nature.

53. The fact that King was shipwrecked when making passage from England to Ireland explains why Milton thus chooses Welsh headlands and the river Dee (*Deva*) with their early poetic associations.

56. *Fondly.* See *Il Penseroso*, line 6.

The Muse herself, for her enchanting son,
Whom universal nature did lament,
When by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?
Alas! what boots it with uncessant care
To tend the homely slighted shepherd's trade,
And strictly meditate the thankless Muse?
Were it not better done as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neæra's hair?
Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights, and live laborious days;
But the fair guerdon when we hope to find,

63. Milton derives from Virgil chiefly the story of Orpheus. He was a famous mythical poet, son of the muse Calliope. So enchanting was his song that he could move trees and rocks and wild beasts. He descended into the lower world after his wife Eurydice, who had died, and so prevailed upon Persephone with his song that she let Eurydice return with him; but he forfeited her before they reached the upper air through his disobedience in looking back upon the passage they had threaded. He was torn in pieces by the Thracian Mænads because of the hatred he inspired by his loss of Eurydice. They cast his head and lyre into the Hebrus, which bore these remains to Lesbos, where they were buried.

66. Milton's own high devotion to his art is here intimated. There is a Virgilian phrase in the line. Virgil in Eclogue I. line 2, wrote, —

"Sylvestrem tenui Musam meditaris avena,"

which Sydney Smith jocosely translated, "We cultivate literature on a little oatmeal."

67. *Use*, are wont. We use the past form only in this significance.

69. *Amaryllis, Neæra.* These are but names only. The former is a Virgilian remembrance.

And think to burst out into sudden blaze,
Comes the blind Fury with th' abhorred shears,
And slits the thin-spun life. But not the praise,
Phœbus replied, and touch'd my trembling ears;
Fame is no plant that grows on mortal soil,
Nor in the glistering foil
Set off to th' world, nor in broad rumor lies;
But lives and spreads aloft by those pure eyes,
And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in Heav'n expect thy meed.
O fountain Arethuse, and thou honor'd flood,
Smooth-sliding Mincius, crown'd with vocal reeds,
That strain I heard was of a higher mood;
But now my oat proceeds,
And listens to the Herald of the Sea
That came in Neptune's plea;
He ask'd the waves, and ask'd the felon winds,
What hard mishap hath doom'd this gentle swain?
And question'd every gust of rugged wings
That blows from off each beaked promontory:

74. *Blaze.*

"For what is glory but the blaze of fame?"
Paradise Regained, iii. 47.

75. *Fury.* In ancient mythology, as Milton knew well, it was the office of one of the three Fates to snip the thread of life. The use of *fury* may have been accidental, or, wanting a dissyllable, the poet may have used his authority in handling classic traditions — more than once he invents his classic myths — to put the shears into the hands of a blind fury as a more dramatic personage for his purpose.

79. *Foil.* Fame, the poet says, is of immortal growth; nor does it lie either in some shining contrast or in broad rumor.

81. *By*, under the light of.

86. *Mincius.* A remembrance of Virgil, Georgics, iii. 13–15. The poet there offers to build a votive offering by the Mincio.

They knew not of his story,
And sage Hippotades their answer brings,
That not a blast was from his dungeon stray'd;
The air was calm, and on the level brine
Sleek Panope with all her sisters play'd.
It was that fatal and perfidious bark,
Built in th' eclipse, and rigg'd with curses dark,
That sunk so low that sacred head of thine.
Next Camus, reverend sire, went footing slow,
His mantle hairy, and his bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscrib'd with woe.
Ah! Who has reft (quoth he) my dearest pledge?
Last came, and last did go,
The Pilot of the Galilean lake;
Two massy keys he bore of metals twain,
(The golden opes, the iron shuts amain)
He shook his mitred locks, and stern bespake;
"How well could I have spar'd for thee, young swain,

96. *Hippotades,* Æolus, son of Hippotas.

97. *Was strayed.* This form still lingers with us, but it sounds to most a little stiff. It holds, however, in academic use, as when we say a man was graduated from college.

103. *Camus.* It will be remembered that King was from the college on the Cam.

Went, wended his way.

104. *Bonnet.* The Scotch still use this word for male as well as female head covering.

106. *Like,* i. e. a figure like. *Sanguine flower,* the hyacinth.

111. To know the uses of the keys one needs but to recall the charge to St. Peter.

112. *Mitred locks.* Milton was writing in a time when Episcopacy was a question of the hour. He himself was opposed to Episcopacy as he saw it, but the true overseeing of souls was another matter, and thus he makes St. Peter a bishop.

Enow of such as for their bellies' sake
Creep, and intrude, and climb into the fold?
Of other care they little reck'ning make,
Than how to scramble at the shearer's feast,
And shove away the worthy bidden guest;
Blind mouths! that scarce themselves know how to hold
A sheep-hook, or have learn'd ought else the least
That to the faithful herdman's art belongs!
What recks it them? What need they? They are sped;
And when they list, their lean and flashy songs
Grate on their scrannel pipes of wretched straw,
The hungry sheep look up, and are not fed,
But swoln with wind and the rank mist they draw,
Rot inwardly, and foul contagion spread;
Besides what the grim wolf with privy paw

114–131. In this terrible indictment by St. Peter of the priestly shepherds of the flock of English souls, Milton pours out with impassioned words his own stern judgment. For the satisfaction of carnal desires such shepherds enter the fold by various doors other than the one door; for Milton could not forget the parable of shepherd and fold from the lips of the Great Shepherd. They creep, that is, they enter by intrigue and cunning; they intrude, thrust themselves in with insolence; they climb, seek ambitiously for their own ends to mount step by step to high dignities. As the bishop is one who by his name oversees, so these are blind; as the pastor is one who feeds another, so the most unnatural attributes would be blindness and eating, and *blind mouths* becomes a bold condemnation of iniquitous practice in false shepherds. For a striking study of the whole passage from which these points are taken, see Ruskin, *Sesame and Lilies*, 20–22.

123. *When they list*, when it is their pleasure. See John iii. 8.

128. *The grim wolf with privy paw.* The reference here is to the accessions which the Romish church was quickly making to

Daily devours apace, and nothing said;
But that two-handed engine at the door
Stands ready to smite once, and smite no more."
Return, Alpheus, the dread voice is past,
That shrunk thy streams; return, Sicilian Muse,
And call the vales, and bid them hither cast
Their bells, and flowerets of a thousand hues.
Ye valleys low, where the mild whispers use,
Of shades and wanton winds, and gushing brooks,
On whose fresh lap the swart star sparely looks,
Throw hither all your quaint enamell'd eyes,
That on the green turf suck the honeyed showers,
And purple all the ground with vernal flowers.
Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freakt with jet,
The glowing violet,

itself, through the influence of the court. It is barely possible that Milton was girding at the Privy Council, which with the king was practically the government of the realm, in opposition to the parliament.

130. *Two-handed engine.* The term *engine* was used indiscriminately of implements large and small. It took two hands to swing the executioner's axe.

132. The poet, remembering how far he has been led away from the theme he entered on, makes this sudden transition. The river Alpheus was fabled to have passed under the sea and reissued in Sicily.

135. *Bells*, i. e. bell-like flowers.

136. *Use.* See line 67.

138. *Swart-star*, i. e. the dog-star.

142. *Rathe.* This positive has died out of familiar use, but the comparative remains in *rather*, earlier, sooner. It appears from the manuscript of the poem, preserved at Cambridge, that this passage enumerating the flowers was an afterthought, and elaborated by Milton with great care.

143. *Crow-toe* hardly sounds as natural to us as crow foot.

The musk-rose, and the well-attir'd woodbine,
With cowslips wan that hang the pensive head,
And every flower that sad embroidery wears:
Bids amaranthus all his beauty shed,
And daffodillies fill their cups with tears,
To strew the laureate hearse where Lycid lies.
For so to interpose a little ease,
Let our frail thoughts dally with false surmise.
Ay me! Whilst thee the shores and sounding seas
Wash far away, where'er thy bones are hurl'd,
Whether beyond the stormy Hebrides,
Where thou perhaps under the whelming tide
Visit'st the bottom of the monstrous world;
Or whether thou, to our moist vows denied,
Sleep'st by the fable of Bellerus old,
Where the great vision of the guarded mount
Looks toward Namancos and Bayona's hold:
Look homeward Angel now, and melt with ruth,
And, O ye dolphins, waft the hapless youth.
Weep no more, woful Shepherds, weep no more,
For Lycidas your sorrow is not dead,
Sunk though he be beneath the wat'ry floor;

151. *Hearse*, tomb.

158. *Monstrous world*, world of monsters.

160. *Bellerus* was an old Cornish giant.

161. *The guarded mount* is St. Michael's mount on the coast of Cornwall.

162. *Namancos* and *Bayona* stand for a tower and castle in Spain.

163. *Angel*, i. e. St. Michael.

165. The poet rises above the thought of the dead body, washed hither and thither by the waves, to the imperishable spirit.

So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new spangled ore
Flames in the forehead of the morning sky.
So Lycidas sunk low, but mounted high,
Thro' the dear might of him that walk'd the waves,
Where other groves, and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song,
In the blest kingdoms meek of joy and love.
There entertain him all the saints above,
In solemn troops, and sweet societies,
That sing, and singing in their glory move,
And wipe the tears for ever from his eyes.
Now, Lycidas, the shepherds weep no more;
Henceforth thou art the Genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood.
Thus sang the uncouth swain to th' oaks and rills,
While the still morn went out with sandals gray,
He touch'd the tender stops of various quills,
With eager thought warbling his Doric lay;
And now the sun had stretch'd out all the hills,
And now was dropt into the western bay;
At last he rose, and twitch'd his mantle blew,
To-morrow to fresh woods, and pastures new.

168. *Day-star*, sun. "Till thy day-star from on high visit me."

186. Milton here speaks in his own voice, not in that of the feigned shepherd.

190. *Stretch'd out all the hills*, i. e. made long shadows.

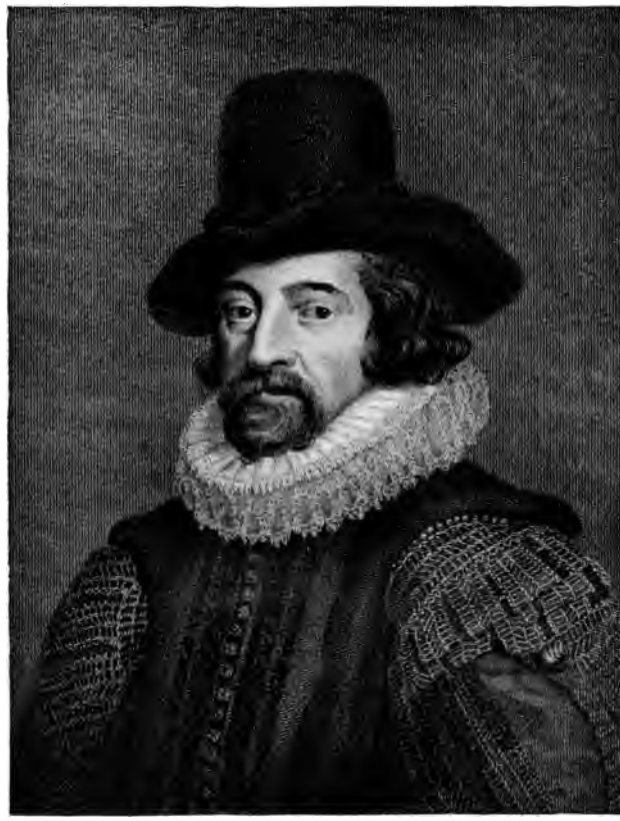
193. A line often misquoted, *fields* being read for *woods*. Milton was on the eve of his departure for Italy.

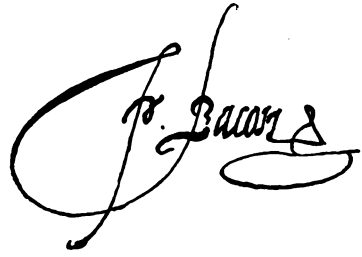
FRANCIS BACON.[1]

BIOGRAPHICAL SKETCH.

"FRANCIS BACON," says his great biographer, James Spedding, "was born among great events, and brought up among the persons who had to deal with them. It was on the 22d of January, 1560–61, while the young Queen of Scotland, a two-months' widow, was rejecting the terms of reconciliation with England which Elizabeth proffered, and a new Pope in the Vatican was preparing to offer the terms of reconciliation with Rome which Elizabeth rejected, that he came crying into the world, the youngest son of Sir Nicholas Bacon, Lord Keeper of the Great Seal, and Ann, second daughter of Sir Anthony Cooke, an accomplished lady, sister-in-law to the then Secretary of State, Sir William Cecil. . . . What his mother taught him we do not know; but we know that she was a learned, eloquent, and religious woman, full of affection and puritanic fervor, deeply interested in the condition of the Church, and perfectly believing that the cause of the Nonconformists was the whole cause of Christ. . . . Neither do we know what his father taught him; but he appears to have designed him for the service of the State, and we need not doubt that the son of Elizabeth's Lord Keeper, and nephew of her principal secretary, early imbibed a reverence for the mysteries of statesmanship, and

[1] It is irregular to speak of Lord Bacon, though the form is so common as almost to be usage. He was Francis Bacon, Lord Verulam, Viscount of St. Albans.




Fr. Bacon

a deep sense of the dignity, responsibility, and importance of the statesman's calling. The Queen often talked with him, and playfully called him her young Lord Keeper.

"So situated, it must have been as difficult for a young and susceptible imagination not to aspire after civil dignities as for a boy bred in camps not to long to be a soldier. But the time for these was not yet come. For the present his field of ambition was still in the school-room and library; where, perhaps, from the delicacy of his constitution, he was more at home than in the playground. His career there was victorious; new prospects of boundless extent opening on every side; till at length, just about the age at which an intellect of quick growth begins to be conscious of original power, he was sent to the university, where he hoped to learn all that men knew. By the time, however, that he had gone through the usual course and heard what the various professors had to say, he was conscious of a disappointment. It seems that toward the end of the sixteenth century men neither knew nor aspired to know more than was to be learned from Aristotle. . . . It was then [before he had completed his fifteenth year] that a thought struck him, the date of which deserves to be recorded, not for anything in the thought itself, which had probably occurred to others before him, but for its influence upon his after-life. If our study of nature be thus barren, he thought, our method of study must be wrong; might not a better method be found? The suggestion was simple and obvious. The singularity was in the way he took hold of it. . . . He could at once imagine like a poet and execute like a clerk of the works. Upon the conviction This may be done, followed at once the question How may it be done? Upon that question answered followed the resolution to try and do it. . . .

"Of Bacon's life I am persuaded that no man will ever form a correct idea, unless he bear in mind that from very early youth his heart was divided between these three ob-

jects [the cause of reformed religion, of his native country, of the human race through all their generations], distinct but not discordant; and that though the last and in our eyes the greatest was his favorite and his own, the other two never lost their hold upon his affections. Not until he felt his years huddling and hurrying to their close did he consent to abandon the hope of doing something for them all; nor indeed is it easy to find any period of his life in which some fortunate turn of affairs might not have enabled him to fulfil it."

Bacon entered Parliament when he was twenty-four. This was the beginning of his active public life. The fortunes of a public man were very much bound up in those of some powerful person at court, and Bacon attached himself to the Earl of Essex. But Essex was now in, now out of favor with the Queen, and Bacon's fortunes fluctuated accordingly. For sixteen years Bacon continued his connection. At the end of that time it fell to him to take part in the prosecution of Essex for treason. Six years later, when James I. was on the throne, Bacon was made solicitor-general. He was promoted to be attorney-general in 1612, and in 1621 was created Viscount St. Albans. During all this time he had taken an active part in all the great discussions which went on in Parliament.

Not only his own strong tastes, but the circumstances of his life conspired, meanwhile, to promote his literary and philosophical studies. He was often out of favor and forced back into private life. When the Earl of Essex was embarking on his perilous course, which ended in his execution for treason, Bacon was pursuing ardently the great scheme which he had conceived in his youth, and from the time when he was about thirty-five till the end of his life he scarcely intermitted his labors. The results are in many volumes, written most in Latin, a few in English. His great contribution to human thought cannot be summed

up in a sentence, but it may be said that he so set forth the principles which should govern men in the study of nature as to give a great impetus to the human mind in its search for truth.

Something of the manner of his writing may be learned from his Essays. These he wrote in English. The whole collection would make a book of about two hundred pages like this, and it is the best known of his works, for, unlike his philosophical writings, his Essays speak directly to every intelligent man; they are the wise thoughts of a great man about matters which are of common interest to all men. In Bacon's own words: "I do now publish my Essays; which, of all my other works have been most current; for that, as it seems, they come home to men's business and bosoms."

When Bacon was created Baron Verulam of Verulam, he was also made Lord Chancellor, and held the high office which the name implies for three years, when there began to be complaint of abuses in the courts of justice and chancery. The abuses had long continued, but the attack upon them now involved the integrity of Bacon himself. He was found guilty, with others, of taking presents from those whose cases he was trying. There can be little doubt that he fell into customs already existing, but it would be unjust to assume that he was a corrupt judge. Nevertheless, like many others, careless in their inquiry into the right and wrong use of money, he was overtaken by the storm, and in so far as he was conspicuous, his fall was more marked. He was removed from office, and became a poor man. He struggled on in retirement, seeking a royal pardon, and endeavoring to finish his great philosophical work. It was a bitter close of a great life, and the nobility of the man appears in a sentence which he wrote at this time of personal disgrace: —

"I was the justest judge that was in England these fifty

years. But it was the justest censure in Parliament that was these two hundred years."

He was in the midst of his experiments when he was suddenly taken ill, and died in his sixty-seventh year, April 9, 1626.

BACON'S ESSAYS.

OF TRAVEL.

TRAVEL, in the younger sort, is a part of education; in the elder, a part of experience. He that travelleth into a country before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen in the country where they go; what acquaintances they are to seek; what exercises or discipline the place yieldeth. For else young men shall go hooded, and look abroad little. It is a strange thing, that in sea voyages, where there is nothing to be seen but sky and sea, men should make diaries; but in land-travel, wherein so much is to be observed, for the most part they omit it; as if chance were fitter to be registered than observation. Let diaries therefore be brought in use. The things to be seen and observed are, the courts of princes, specially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities and towns, and so the havens and harbors; antiquities and ruins; libraries;

colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great cities; armories; arsenals; magazines; exchanges; burses; warehouses; exercises of horsemanship, fencing, training of soldiers, and the like; comedies, such whereunto the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable in the places where they go. After all which the tutors or servants ought to make diligent inquiry. As for triumphs, masks, feasts, weddings, funerals, capital executions, and such shows, men need not to be put in mind of them; yet are they not to be neglected. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do. First as was said, he must have some entrance into the language before he goeth. Then he must have such a servant or tutor as knoweth the country, as was likewise said. Let him carry with him also some card or book describing the country where he travelleth, which will be a good key to his inquiry. Let him keep also a diary. Let him not stay long in one city or town; more or less as the place deserveth, but not long; nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town to another; which is a great adamant of acquaintance. Let him sequester himself from the company of his countrymen, and diet in such places where there is good company of the nation where he travelleth. Let him upon his removes from one place to another, procure recommendation to some person of quality residing in the place whither he removeth; that he may use his favor in those things he desireth to see or know. Thus he may

abridge his travel with much profit. As for the acquaintance which is to be sought in travel; that which is most of all profitable, is acquaintance with the secretaries and employed men of ambassadors; for so in travelling in one country he shall suck the experience of many. Let him also see and visit eminent persons in all kinds, which are of great name abroad; that he may be able to tell how the life agreeth with the fame. For quarrels, they are with care and discretion to be avoided. They are commonly for mistresses, healths, place, and words. And let a man beware how he keepeth company with choleric and quarrelsome persons; for they will engage him into their own quarrels. When a traveller returneth home, let him not leave the countries where he hath travelled altogether behind him; but maintain a correspondence by letters with those of his acquaintance which are of most worth. And let his travel appear rather in his discourse than in his apparel or gesture; and in his discourse let him be rather advised in his answers, than forward to tell stories; and let it appear that he doth not change his country manners for those of foreign parts; but only prick in some flowers of that he hath learned abroad into the customs of his own country.

OF STUDIES.

STUDIES serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and

the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants that need proyning[1] by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend.

[1] *Proyning*, pruning.

Abeunt studia in mores. [The studies pass into the manners.] Nay there is no stond or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the schoolmen; for they are *cymini sectores* [splitters of hairs]. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind may have a special receipt.

OF SUSPICION.

SUSPICIONS amongst thoughts are like bats amongst birds, they ever fly by twilight. Certainly they are to be repressed, or at the least well guarded: for they cloud the mind; they leese friends; and they check with business, whereby business cannot go on currently and constantly. They dispose kings to tyranny, husbands to jealousy, wise men to irresolution and melancholy. They are defects, not in the heart, but in the brain; for they take place in the stoutest natures; as in the example of Henry the Seventh of England. There was not a more suspicious man, nor a more stout. And in such a composition they do small hurt. For commonly they are not admitted, but with examination, whether they be likely or no? But in fearful natures

they gain ground too fast. There is nothing makes a man suspect much, more than to know little, and therefore men should remedy suspicion by procuring to know more, and not to keep their suspicions in smother. What would men have? Do they think those they employ and deal with are saints? Do they not think they will have their own ends, and be truer to themselves than to them? Therefore there is no better way to moderate suspicions, than to account upon such suspicions as true and yet to bridle them as false. For so far a man ought to make use of suspicions, as to provide, as if that should be true that he suspects, yet it may do him no hurt. Suspicions that the mind of itself gathers are but buzzes; but suspicions that are artificially nourished, and put into men's heads by the tales and whisperings of others, have stings. Certainly, the best means to clear the way in this same wood of suspicions, is frankly to communicate them with the party that he suspects; for thereby he shall be sure to know more of the truth of them than he did before; and withal shall make that party more circumspect not to give further cause of suspicion. But this would not be done to men of base natures; for they, if they find themselves once suspected, will never be true. The Italian says, *Sospetto licentia fede;* as if suspicion did give a passport to faith; but it ought rather to kindle it to discharge itself.

OF NEGOTIATING.

It is generally better to deal by speech than by letter; and by the mediation of a third than by a man's self. Letters are good, when a man would

draw an answer by letter back again; or when it may serve for a man's justification afterwards to produce his own letter; or where it may be danger to be interrupted, or heard by pieces. To deal in person is good, when a man's face breedeth regard, as commonly with inferiors; or in tender cases, where a man's eye upon the countenance of him with whom he speaketh may give him a direction how far to go; and generally where a man will reserve to himself liberty either to disavow or to expound. In choice of instruments, it is better to choose men of a plainer sort, that are like to do that that is committed to them, and to report back again faithfully the success, than those that are cunning to contrive out of other men's business somewhat to grace themselves, and will help the matter in report for satisfaction sake. Use also such persons as affect the business wherein they are employed; for that quickeneth much; and such as are fit for the matter; as bold men for expostulation, fair-spoken men for persuasion, crafty men for inquiry and observation, froward and absurd men for business that doth not well bear out itself. Use also such as have been lucky, and prevailed before in things wherein you have employed them; for that breeds confidence, and they will strive to maintain their prescription. It is better to sound a person with whom one deals afar off, than to fall upon the point at first; except you mean to surprise him by some short question. It is better dealing with men in appetite, than with those that are where they would be. If a man deal with another upon conditions, the start or first performance is all; which a man cannot reasonably demand, except either the nature of the thing be such, which must go before; or else a man

can persuade the other party that he shall still need him in some other thing; or else that he be counted the honester man. All practice is to discover, or to work. Men discover themselves in trust, in passion, at unawares, and of necessity, when they would have somewhat done and cannot find an apt pretext. If you would work any man, you must either know his nature and fashions, and so lead him; or his ends, and so persuade him; or his weakness and disadvantages, and so awe him; or those that have interest in him, and so govern him. In dealing with cunning persons, we must ever consider their ends, to interpret their speeches; and it is good to say little to them, and that which they least look for. In all negotiations of difficulty, a man may not look to sow and reap at once; but must prepare business, and so ripen it by degrees.

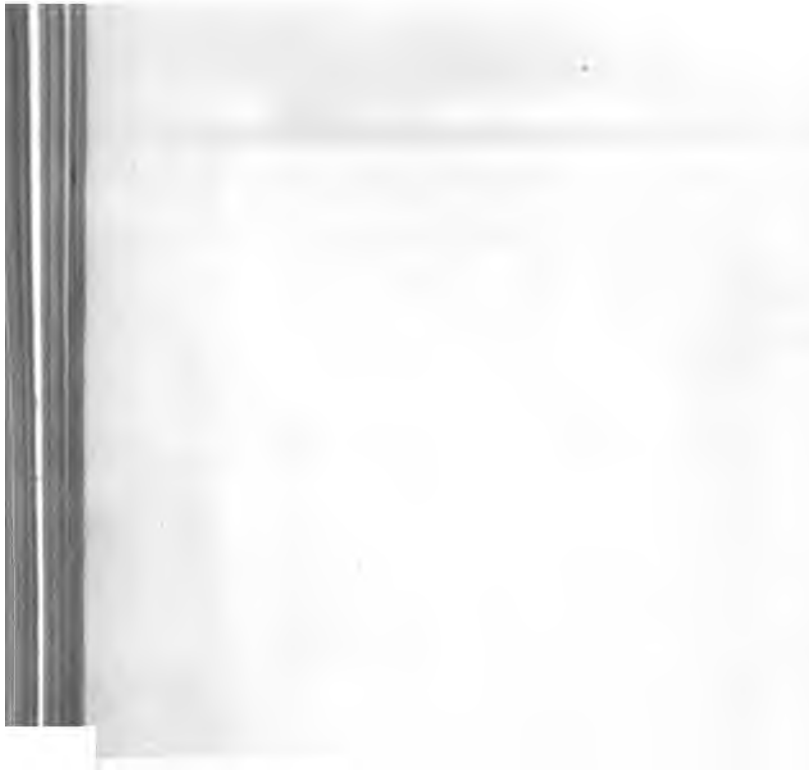
OF MASQUES AND TRIUMPHS.

THESE things are but toys, to come amongst such serious observations. But yet, since princes will have such things, it is better they should be graced with elegancy than daubed with cost. Dancing to song, is a thing of great state and pleasure. I understand it, that the song be in quire, placed aloft, and accompanied with some broken music; and the ditty fitted to the device. Acting in song, especially in dialogues, hath an extreme good grace; I say acting, not dancing (for that is a mean and vulgar thing); and the voices of the dialogue would be strong and manly (a base and a tenor; no treble); and the ditty high and tragical; not nice or dainty. Several quires, placed

one over against another, and taking the voice by catches, anthem-wise, give great pleasure. Turning dances into figure is a childish curiosity. And generally let it be noted, that those things which I here set down are such as do naturally take the sense, and not respect petty wonderments. It is true, the alterations of scenes, so it be quietly and without noise, are things of great beauty and pleasure; for they feed and relieve the eye, before it be full of the same object. Let the scenes abound with light, specially colored and varied; and let the masquers, or any other, that are to come down from the scene, have some motions upon the scene itself before their coming down; for it draws the eye strangely, and makes it with great pleasure to desire to see that it cannot perfectly discern. Let the songs be loud and cheerful, and not chirpings or pulings. Let the music likewise be sharp and loud, and well placed. The colors that show best by candle-light, are white, carnation, and a kind of sea-water-green; and oes, or spangs, as they are of no great cost, so they are of most glory. As for rich embroidery, it is lost and not discerned. Let the suits of the masquers be graceful, and such as become the person when the vizards are off; not after examples of known attires; Turks, soldiers, mariners, and the like. Let anti-masques not be long; they have been commonly of fools, satyrs, baboons, wild-men, antics, beasts, sprites, witches, Ethiops, pigmies, turquets, nymphs, rustics, Cupids, statuas moving, and the like. As for angels, it is not comical enough to put them in anti-masques; and anything that is hideous, as devils, giants, is on the other side as unfit. But chiefly, let the music of them be recreative, and with some strange changes. Some sweet odors suddenly coming forth,

without any drops falling, are, in such a company as there is steam and heat, things of great pleasure and refreshment. Double masques, one of men, another of ladies, addeth state and variety. But all is nothing except the room be kept clear and neat.

For jousts, and tourneys, and barriers; the glories of them are chiefly in the chariots, wherein the challengers make their entry; especially if they be drawn with strange beasts: as lions, bears, camels, and the like; or in the devices of their entrance; or in the bravery of their liveries; or in the goodly furniture of their horses and armor. But enough of these toys.



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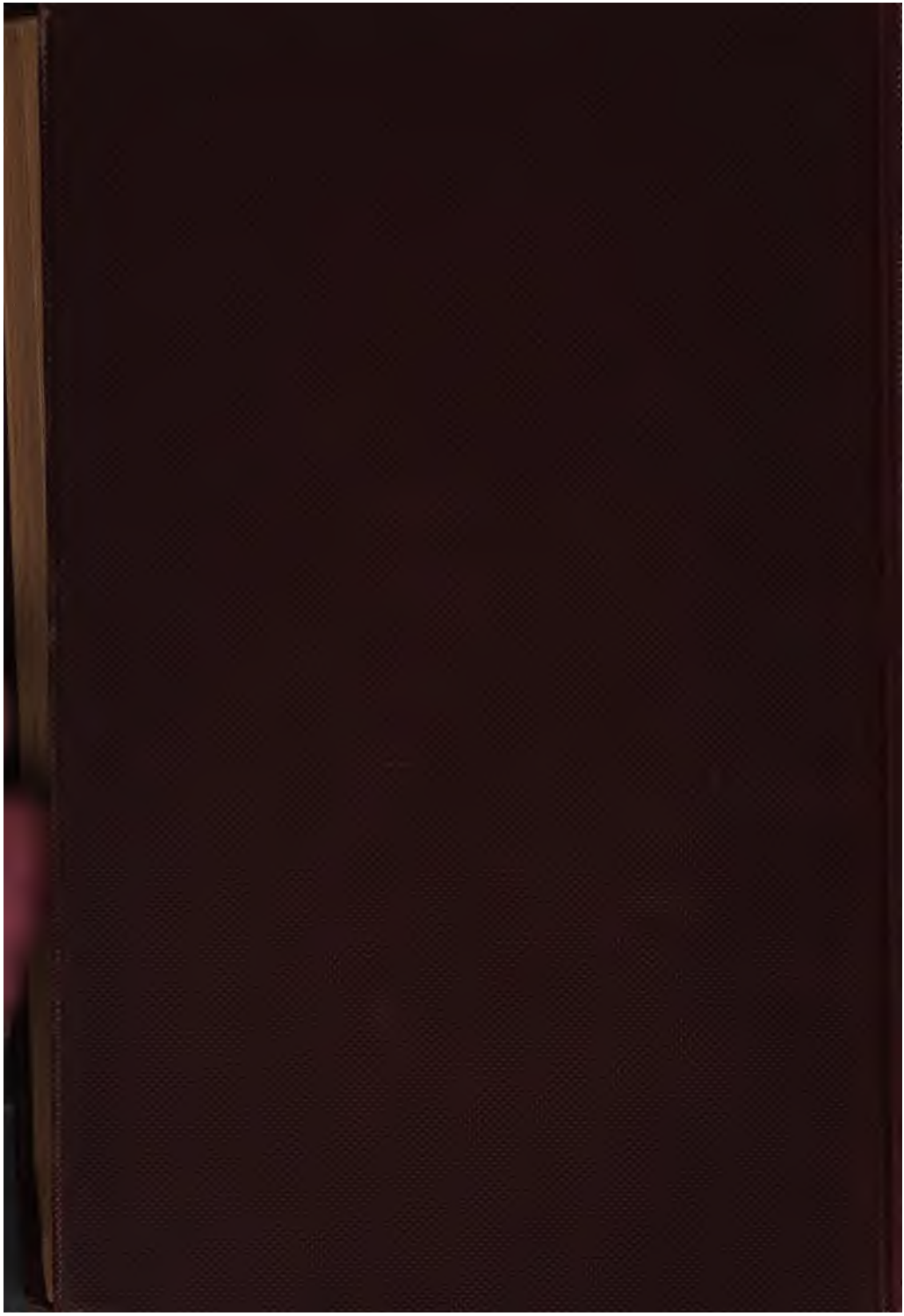
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